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EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

ISSUE # 246 • JUNE 29 - JULY 5, 2000 • EVERY THURSDAY • [HTTP://VUE.AB.CA](http://vue.ab.ca)

FREE

THE MIGHTY  
MIGHTY  
BOSSTONES  
GET WARPED

SHAKESPEARE  
GETS PARKED

NEW  
WATERFORD  
GETS GIRLED

THE ALLIANCE  
GETS STRANDED

CHANNING HANSEN  
GETS WRAPPED UP  
IN HIS FAMILY'S WORK

BY DAVE JOHNSTON

# THE WORKS

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SPECIAL 12 PAGE P

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## Your VUE

## Reading makes for great Reading



I would like to thank Chris Reading on an article well done. "We built this city on lust and greed" (June 15-21, 2000) was an excellent article that painted a very truthful and often unpretty picture of the river city. I've often taken a little comfort in the fact that I'm a semi-Strathcona-er, living around 109th on 67 Avenue. But now I know I'm living on land that rightfully belongs to the Cree. The article very craftily smashed the often glorified image of the pioneers, who felt "the land [was needed by better men]" such as themselves.

I also enjoyed the appreciation for historical architecture which showed itself in the article. We've got precious little of it, and I hope what little is left is not destroyed by neo-urban pioneers driving their SUV chuckwagons.

## ...and speaking of the World Petroleum Congress...

It was an honour and a privilege to attend *Widening People's Choices*, the World Petroleum Congress Counter-Conference held in Calgary during the weekend of June 9-10. This was a momentous occasion for so many environmental advocates from Alberta and elsewhere to be in one room at one time with a common cause. Twenty-seven presenters provided helpful information and inspirational alternatives to the oil paradigm. I was pleasantly surprised at the hopeful and optimistic tone of the presentations.

Today, there is real potential for an Alternative Energy Revolution. Some governments and corporations see the writing on the wall and they are being proactive in encouraging and anticipating changes to come. According to Elizabeth May of the Canadian Branch of the Sierra Club, over 100,000 citizens in Denmark are member owners of wind co-operatives. The manufacture and maintenance of wind turbines in Denmark is a huge business. Wind power provides 10 per cent of the energy used in Denmark. The Ballard Corporation, producer of the Ballard fuel cell, is a well-known Canadian innovator from Vancouver. The production of hydrogen for use in fuel cells should soon become a major industry.

In Alberta, John Keating, a former oil company executive, chose to bail out of the oil business during the price shocks of the mid-'80s. He co-founded a new company, Canadian Hydro Developers

Inc., which today produces environmentally sound energy. This company owns and operates a large wind turbine farm, soon to be expanded, near Pincher Creek. They also own and operate more than a dozen low-impact hydro-energy turbines that produce electricity without damming streams or rivers. With any luck, this company will provide environmentally benign electricity for more and more uses, including the production of hydrogen for Ballard and other fuel cells.

Indeed, Alberta and other farmers could become major providers of electricity and hydrogen if they were encouraged to do so. The World Watch Institute reports that some farmers in the United States are already earning much more money in royalties from the placement of wind turbines on their land than from crop production.

The expansion of alternative energy corporations and co-operatives could be significantly encouraged with appropriate government legislation. In my opinion, a carbon tax would definitely help out. Several European governments have implemented revenue neutral carbon taxes. Thus, the increase in government revenues from a carbon tax would equal a decrease in, say, employment taxes like UI and CPP premiums. —ROD OLSTAD, EDMONTON

Vue Weekly welcomes reader response, both positive and negative.

Send your opinion by mail (Vue Weekly, #307, 10080 Jasper Ave, Edmonton, AB, T5J 1V9), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number

## What's on Track

## JUNE

THU 29

**Los Mocosos**  
12 piece band from Havana

FRI 30

**The New Deal**  
electronic, live rave music, instrumental "house" trio

## JULY

SAT 1

**Rimshot & The Jeff Hendrick Group**

SUN 2

**All New Variety Night**

MON 3

**Prairie Oyster**

TUE 4

**to be announced**

WED 5

**Rimshot**

THU 6

**Barney Bental & The Legendary Hearts**

FRI 7

**¡Bomba!**

SAT 8

**to be announced**

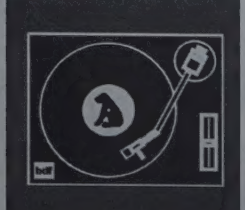
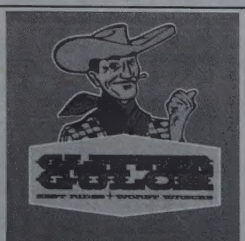
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## MEDIA JUNGLE

By GARY RUSKIN

### Will sportswriters play ball with corporations?

[Responding to the growing number of sports stadiums with corporate naming rights agreements, Commercial Alert, a Washington, DC-based organization that opposes the excesses of commercialism, advertising and marketing, has sent letters to sportswriters at the 50 largest American and Canadian newspapers, encouraging them to call stadiums by nicknames instead of corporate names, such as the FleetCenter, Enron Field, Staples Center and FedEx Field. This is the letter that was sent.]

There comes a time when all of us must stand up and be counted, sportswriters not excepted. They too must come to the proverbial plate on occasion, with the bases loaded in the bottom of the ninth with two outs and the team down by

three. Now is one of those times, and the question is the names of the locations of the sports events they cover.

Ballparks and stadiums are part of sports lore and legend. Can one recount Willie Mays's back-to-the-plate catch off Vic Wertz in the 1954 World Series without mentioning the spacious center field of the old Polo Grounds? Would Reggie Jackson's October heroics have loomed quite as large in any park besides Yankee Stadium, the House that Ruth Built? Could Havlicek have stolen the ball anyplace besides the Garden?

Those stadium names are part of the poetry of sports. They cast their spell on us throughout our lives. They provide a connective thread between parents and kids, one generation and another.

In times of turmoil and change, these connections become more precious than ever. Yet they are being ripped from our lives, and the reason is that corporations are seizing the names of our beloved parks and stadiums and replacing them with their own.

It was a sad, sad day when Boston's Garden became the Fleet Center and San Francisco's Candlestick Park became 3Com Park. Even the name Meadowlands Arena provided a touch of grace to that maligned venue that

the new name—Continental Airlines Arena—does not. This change represents a flattening of our culture, the emotional equivalent of a Soviet marriage. It uproots sports from local culture and tradition and wraps them in the pecuniary legalism of commerce instead. It is yet another instance of the chilling and Orwellian corporate takeover of our civic and cultural life.

Sportswriters are our last line of defence. You are the keepers of the language of sports. You have the power to name, which is the power to define. You wield this power each time you sit down to write, and I urge you to wield it on behalf of our memories, our local cultures and the bonds between parents and kids. I urge you to write as a keeper of the magic that draws us to sports, rather than as—I must say this—a corporate shill.

There is no law that says that you have to call a sports venue what a big corporation wants you to call it. Nicknames are another rich sports tradition, from Bronco and the Babe to Magic and Dr. J. Today, most of you call the manager of the San Francisco Giants by a name (Dusty) other than the one his mother gave him. If you can do that, then why can't you call the stadium where he manages by a name other than the one

its corporate sponsor gave it?

There is no reason. There is no reason why 3Com cannot have an affectionate local nickname in your columns and stories—New Candlestick, perhaps. There is no reason why the Fleet Center cannot become the New Garden (pronounced without the "r" of course) and why the United Center cannot become New Chicago Stadium, or perhaps something better.

This would be a service to sports fans—at the most simple level they would know where you are talking about. How many of us can keep straight the corporate names that have no grounding in place in our minds? 3Com, Qualcomm—who knows which is which? But more important is the role you can play in reclaiming this one vestige of sports tradition and memory from the marauders with deep pockets and shallow hearts.

You can do this. No one can stop you. What good is freedom of speech if you are not willing to exercise it? The bases are loaded. It is the bottom of the ninth. Will you show the same courage you expect from the players you write about? ●

Gary Ruskin is the director of Commercial Alert.

# JAZZ ESSENTIALS

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#### JONNY LANG

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June 28, 2000

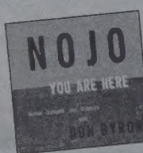
Jubilee Auditorium

#### NICHOLAS PAYTON

"Nick @ Night"

June 24, 2000

The Westin - Marlboro Room



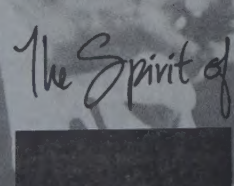
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# VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

## MEDIA

### Can we at least get mentioned in Larry King's column?

EDMONTON—Some people devote their lives to the fight against poverty. Others tackle racism or campaign for world peace. Then there are those who struggle against much more specific injustices.

Gary Hanson, general manager and chief operating officer of the West Edmonton Mall, is calling on the people of Edmonton to join his cause. Over the last few months, he's made several attempts to convince *USA Today* to put our worthy city on its colourful weather map—but the newspaper, horror of horrors, isn't listening!

Frustrated by the response he's received from *USA Today* to date, Hanson is now cranking up the heat.

"I am turning to the media to ask the citizens of Edmonton to express their support to put Edmonton on the map," he says in a press release, "by encouraging them to write, e-mail or phone demanding [emphasis his] that Edmonton be put on their map."

With a circulation of more than 4.6 million readers, *USA Today* is the number one national newspaper in the United States, Hanson points out, and Edmonton has "first-class products," has hosted several world events and next year will be hosting the third-largest sporting event in the world.

Along with his rallying cry, Hanson distributed a reply he received from *USA Today* editor Karen Jurgensen.

"Thank you for your recent letter and many phone calls [emphasis mine] about putting Edmonton on our weather map," she writes. "While I would like to be accommodating, I am afraid it isn't possible. In short form: Edmonton is just too far north for us to be able to get it on the map. And moving the map down isn't an option."

"We are, however, weighing the possibility of adding Edmonton to the 'World weather' listing at the bottom of the page."

The prospect of that small victory doesn't appear to satisfy Hanson. Geography be damned, his fight will continue. —DAN RUBINSTEIN

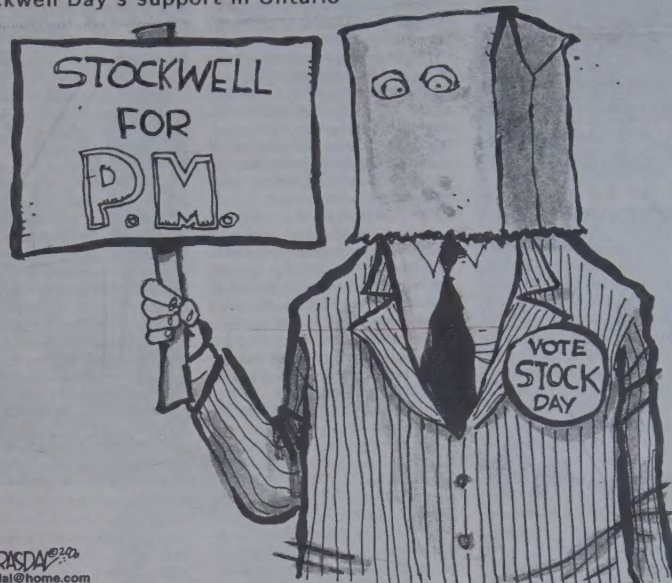
## LABOUR

### Board okays secondary picketing for beer workers

EDMONTON—Thanks to a rare show of strength from an often-toothless regulator, the city's locked-out beer distribution workers got a badly-needed boost last week. The Alberta Labour Relations Board (LRB) struck down a section of the province's Labour Relations Code banning secondary picketing because it contravenes Canada's Charter of Rights and Freedoms.

The ruling means members of Local 285 of the Retail Wholesale Canadian Auto Workers Union, who've been embroiled in a labour dispute with Brewers Distributor Ltd. (BDL) since early spring, can picket at the MTE Logistix warehouse on 178 Street. It's been the major distribution centre for Molson and Labatt beer since April 4—but until the LRB stepped in last week, locked-out workers were only permitted to picket at an empty BDL warehouse on 50 Street because it was their official

## Stockwell Day's support in Ontario



GRASDAL  
jgrasdal@home.com

place of employment, regardless of the fact that distribution operations were contracted out to the new company and location because of the dispute.

The LRB deemed section 82 of the labour relation code "overbroad," as it "goes beyond the protection of bystanders to the conflict and erects an absolute prohibition on expression through picketing." It also said section 82 shields "ally employers" from the consequences of participating in a labour dispute. Moreover, the LRB noted that MTE Logistix is the "alter ego" of BDL in this beer brouhaha.

"This is a watershed decision," Alberta Federation of Labour president Audrey Cormack said about the ruling. "The Labour Relations Board has, for once, stood up for workers' right to picket. We have said for years that Alberta's ban on secondary picketing is too broad and infringes on the right to free expression."

"In Alberta," she continued, "employers have an unfair advantage because the law shields them from playing fair. BDL and other employers have used the law to unfairly avoid bargaining in good faith with workers. Maybe this decision will mark a new trend to more fairness.... It is a hard-won victory that I hope will help them get a good settlement." —DAN RUBINSTEIN

### New labour policy prizes savings over safety

EDMONTON—Amendments to the province's Employment Standards Regulation will once again put administrative cost savings ahead of worker safety, charges Alberta's Liberal labour critic Hugh MacDonald.

The changes, which take effect on July 1, will remove the 12-hour daily limit on shifts for oil well servicing workers. Currently, a permit is required to allow employees to put in shifts longer than 12 hours.

According to MacDonald, the Tory committee that came up with the amendments called it "housekeeping" that "will reduce administrative costs." But oil well servicing, he says, is an inherently dangerous occupation that requires high levels of skill and mental alertness to prevent injuries and deaths.

In September of 1998, for example, an oil well service worker was killed in Nisku after 23 consecutive hours on the job. And earlier this month, the provincial government laid 13 safety-related charges against a company in connection with the death of a veteran oilfield

supervisor southwest of Leduc last year.

"Workplace injuries and deaths are preventable and unacceptable," says MacDonald. "Completely lifting all restrictions on the number of hours in a day that oil well service workers can be forced to work will only contribute to the alarming increases in workplace injuries and fatalities. Once again, this government has shown that it cannot be trusted to protect the safety of Alberta's workers." —DAN RUBINSTEIN

## POLITICS

### Day, Manning go a Long for the ride

CALGARY—After running relatively tranquil campaigns to help propagate an image of party unity, Preston Manning and Stockwell Day are set to get aggressive in round two of the race for the Canadian Alliance leadership.

Day captured 44 per cent of 120,000 Alliance voters to Manning's 36 per cent in last Saturday's election. Tom Long, who finished third with 18 per cent, is now out of the picture, and Day and Manning are accelerating towards a July 8 final showdown.

If Long's supporters decide to cast ballots in that vote, a wholesale shift to either remaining candidate could be the deciding factor (although there's no guarantee many will choose to continue participating in the leadership process—nearly 85,000 party members didn't vote in the first round).

Regardless, Day and Manning need Long's people: Day to clinch victory, Manning to have any chance of coming from behind. So they're off to Long's home province, Ontario, for a game of No More Mister Nice Guy.

"The main [question] is 'Do you want to win or not?'" Day's chief campaign strategist, Rod Lowe, said to the *Globe and Mail*, referring to the common portrayal of Manning as a perennial opposition politician. "We think our guy can beat Chrétien."

Meanwhile, Manning spoke at a breakfast on Sunday about relishing the underdog role. "I'm confident that if we really apply ourselves in the next two weeks," he said, "that at the end of the day we will achieve the objective that we set out when launched this campaign."

What does that mean? Most likely, despite an earlier emphasis on the overall Canadian Alliance movement, Manning (or at least Manning supporters) will dig deeper into Day's hard-line

social conservatism.

"The question is now that there are two candidates there, which one is the best person to work at the building the coalition," Manning's senior aide, Rick Anderson, said to the *Globe*. A win by Day, Anderson argues, could give the impression that the Alliance is not a tolerant party. —DAN RUBINSTEIN

## ACTIVISM

### Council of Canadians back in Edmonton

EDMONTON—The call went out. And people listened.

After a three-year absence from the local activist scene, more than 120 people turned up at a meeting last week to resuscitate an Edmonton chapter of the Council of Canadians.

The national council's mandate is to protect democracy and Canada's social programs by opposing corporate rule. With 105,000 members in 54 chapters across the country, it's the largest non-government organization in Canada—and that gives it the ability to actually have an impact (for example, its influential and successful anti-Multilateral Agreement on Investment campaign).

The local chapter elected its leaders last week: Len Douzich is the new chair, Baldwin Reichwein and Enneka Lorberg the vice chairs, Jim Mossion the treasurer, Chad Blackburn the records administrator and Cheri Harris the director at large. Issue groups were also formed to work on the national council's genetically modified food and bulk water export campaigns, as well as provincial issues like public healthcare protection and electoral financing reform.

Mel Hurtig, who founded the Council of Canadians in the late 1980s, spoke at the meeting. He closed his stirring speech with the words, "Let's do everything we can to make sure that the most valuable asset we have is preserved. And the most valuable asset we have isn't oil. It isn't natural gas. It isn't forests. It isn't potash. It isn't even water."

"The most valuable asset we have is our freedom of choice to make decisions about our future and the kind of country we want to have. Let's not abandon our right to have the ability to decide our own future."

The Edmonton chapter will meet next on July 25 at 7:30 p.m. in City Hall's Heritage Room (location tentative). For more information, call Len Douzich at 432-6642. —DAN RUBINSTEIN

# VUEPoint

By LESLEY PRIMEAU

### This little government goes to market...

Can there be anything more glorious than spending the day at Edmonton's farmers' markets? Every Saturday morning, you can bounce through the doors of the Bus Barns in Old Strathcona and enter a world of ready smiles and easy conversation. Your senses, accustomed to exhaust fumes and the assorted grit of the city, quickly discover the sweet aroma of snapdragons and roses.

Tomatoes, sweet as a baby's kiss. Greenhouses with flowers as fresh as a country morning. Artisans with their jewelry, leatherwork and pottery. You'll find homemade dog biscuits and garden markers, children's clothes and polished stones, seafood, homemade pizza and honey straight from the bee. You can feast on cinnamon buns and baby carrots, have a cup of decent, just-brewed coffee that isn't half-latte, decaf or quarter-shot. You can stand in amazement at the popcorn maker's huge copper pot, marvel at the size of the Hutterite chickens, eat spring rolls, fresh radishes or clam chowder. Musicians play violins, flutes, cellos. There are rocking horses and old creamers, dog collars and portable water dishes, drawings, carvings and paintings. At the farmers' market, money changes hands without the benefit of high-tech cash registers and computers; instead, it changes hands without a middleman, without huge inflation rates and without a meddlesome government getting in the way.

For now, that is. You have to wonder why the government wants suddenly to get into the thick of things and change the farmers' market once again. You see, the Klein Klowns have decided we need protection from market vendors—here are some of the potentially troublesome foods they've spotted: antipasto, cabbage rolls, canned vegetables, cheese, dairy products, fish, juice, garlic spreads, meat and meat products, perogies, pumpkin pies, sauces, sausage rolls and whipped butter... unless they're prepared in a government-approved kitchen.

Farmers have been feeding us for centuries; why, suddenly, are we so concerned about them? Sure, there have been scares about e. coli and salmonella, but don't we have food inspectors and health department officials on the prowl doing sample testing already? Why kill the spirit of the market? I have a conspiratorial turn of mind, and so I have to wonder—are there supermarket chains putting pressure on officials to crack down on independent markets? If not, who has been raising these health concerns?

Farmers' markets are a joy for countless communities and many small producers certainly depend on them just to get by. By the same token, surely the amount of business they do doesn't cut into the big boys' share all that much. If the government really believes wholesale changes must be made to the farmers' markets, then they should at least pay us the courtesy of telling us why. The Old Strathcona Market has been in operation for years and to the best of my recollection, no one has perished from buying their food from it. If you know any good reason to change business as usual at the Market, let me know. I'd love to get the inside dirt. ☺

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Lester Quitzau on FM88  
is produced by CJSR's Susan  
McBride and Eddie Martinez.



By JOHN LAURIER

### I will survive

Last weekend, I found myself in crashed out on the couch, half-heartedly channel-surfing with little hope of finding anything remotely watchable.

Then, lo and behold, I stumbled upon it: the show I'd been hearing so much talk about around the office water cooler. A bunch of castaways from widely varying walks of life being voted off an island one by one!

Oddly, though, it was Saturday afternoon, and the surroundings sure looked more like an underpopulated Calgary conference centre than a tropical island, but I guess everybody has a different definition of "roughing it."

The series must have been farther along than I thought—there were only five contestants left, and two of them were obviously just there for show. The suspense boiled down to who among the other three would be voted off the island.

First there was the insufferable preachy guy. This must Dirk, the 23-year-old virgin substitute teacher and dairy farmer who has apparently been rubbing everyone the wrong way with his in-your-face conservative Christian views and his condescending disapproval of the immoral homosexual contestant.

Then the next guy must be B.B., the old fossil who's so used to bossing people around he doesn't realize it pisses them off. Sure, he knows what he's doing since he's been around since the dawn of time and deserves respect for his past accomplishments, but he's utterly lacking in charisma. Funny, though—he looked a lot too scrawny to be an ex-Navy SEAL.

I had a moment of doubt when I realized everybody kept calling the contestants Stockwell and Preston, respectively, but the resemblance was too close to be a coincidence, I told myself. I must have just been hazy on some of the details. Nicknames, they had to be,

albeit odd and vaguely effeminate ones. It was disappointingly obvious who was going to be voted off the island this episode. I mean, Dirk and B.B. (or Day and Manning, or whatever their names are) obviously had a lot of local support from members of the strange-titled "Canadian Alliance" tribe in attendance. Apparently, these two characters came from the same province as the other tribespeople waving signs in their support—funny, I didn't know Borneo had provinces.

But that third guy—Tom Long, his name was. Fate is a cruel, cruel mistress, saddling such a pathetic, diminutive fellow with the surname "Long." It's sort of like naming a clumsy woman Grace or a bald man Harry.

Or come to think of it, perhaps "Long" doesn't refer to his height... great, there's a mental image that will haunt me to my dying day. In any case, it would explain how he was selected to be on the show at all, although I heard some intimations that he was there to appease a particularly brutal tribe named after a deadly fish. At least, it sounded like "Piranha"—but come to think of it, it might have been closer to "Torontah."

In any case, I was disappointed that not one rat was eaten during the entire, interminable show. Oh, sure, most of the contestants looked like rats, and they were figuratively eaten alive, but it's just not the same.

After all was said and done, I must confess I couldn't see what all the fuss was about. This was hardly the most gripping TV show I'd ever seen, and for all the talk about its realism, I must say that none of the characters was a particularly good actor. That Day person in particular could barely hold in a smirk and shake the other contestants' hands in consolation without coming off holier-than-thou.

And I suppose the remoteness of this island had something to do with the technical foulups that were on every commentator's lips. Ironic, isn't it, that a show rewarding Ludite virtues should have its high-tech methods revealed as fatally flawed. Why that's almost as farcical as, say... oh, just off the top of my head, a grassroots political party committed to openness and idealistic, ultra-democratic reforms holding an unprecedented leadership plebiscite



that is the very acme of anti-democracy. Unsolicited non-party-members being able to vote, party faithful having their ballots electronically rejected, more memberships sold in one Quebec separatist riding than in the party founder's Alberta home town... no, on second thought, that's a bad example. The latter scenario is so implausible, it wasn't worth bringing up—I must have an overactive imagination.

Most ridiculous of all was the realization that the much-touted vote on this much-touted show, foregone conclusion and all, didn't matter a whit in real terms anyway. The next island over is reported to be controlled by the Grit tribe, which utterly and complacently dominates its ineffectual neighbours, and rumour has it that the failure of a merger with the Tory tribe makes the winner of this show academic at best.

I've heard a lot of talk about how TV has sunk to new lows, appealing to the lowest common denominator as audiences voyeuristically watch perfect strangers make perfect fools of themselves. Gee, put it that way and it does sound exactly like politics.

And then there were two: with Long gone (gee, I'll never tire of that

headline) the final pair will square off against each other July 8. First, there's that under-appreciated, over-the-hill Preston "B.B." Manning—come to think of it, he's an unlikely person to participate in such a grassroots, outdoorsy exercise given the fact that he's the son of a successful politician, and such nepotism is much more common in the Tory tribe.

But the odds-on favourite is, of course, Stockwell "Dirk" Day. His constant, disapproving proselytizing may be vexatious, but he's got boyish charm to beat the band, and that's what keeps people glued to their extreme-reality TV sets. (Thank goodness politics is above such superficiality.)

I'll tune in two weeks down the road so that I can tell my grandchildren I saw the winner of this contest destined to go down in the annals of Canadian broadcast history. "Preston who?" they'll ask. "Stockwell?" kind of a pantywaist name is Stockwell? "Shut up, Grandpa, the WWF match starts soon... that's right, World Wide Fighting-gladiator-style-to-the-death-or-at-least-dismemberment. The blood! The gore! The Now that's realism! Now that's entertainment!"

Stop the island; I want to get off. ☹



By RICHARD BURNETT

### Viva Roma!

I believe if Jesus were alive today, he would, alongside his fag hag Mary Magdalene, happily lead us all through the streets of the Eternal City to celebrate World Pride Rome 2000 on July 8. Instead we have the pious piper Pope John Paul II unmercifully sanctioning the Vatican's Holy War against World Pride.

On May 30, bowing to Italy's powerful new fascist movement and the Vatican—and doesn't that alliance sound familiar?—Rome's leftist mayor Francesco Rutelli dropped his city's \$170,000 (U.S.) sponsorship of World Pride, an order later rescinded by Rome city council.

On the other hand, the Vatican's ferocious media-relations campaign—which has distributed tapes of San Francisco's Gay Pride Parade featuring the drag nun act Sisters of Perpetual Indulgence—continues unabated. After all, how dare dykes and fags jet

in from around the planet while good Christian pilgrims flock to Rome during this Holy Jubilee Year?

"It is not legitimate to throw one's intimate life in the public's face," gay filmmaker and avowed Roman Catholic Franco Zeffirelli recently charged in an explosive Italian interview. "Exhibiting such shameless showing off does not help refute the sort of platitudes that trap homosexuals into sad and squalid clichés."

I say the Vatican's own platitudes entrap practising Catholics into sad and squalid clichés. But I digress.

"The region of Rome went from left to right in recent elections, so the pressure on Rutelli isn't surprising," says the award-winning Baghdad-born Montreal filmmaker Joe Balass, who has spent much of the last year in Italy (his boyfriend lives in Milan) filming his forthcoming documentary *Rainbow Pilgrims*. The doc chronicles the year leading up to World Pride and features interviews with many key figures. "As for Zeffirelli," Balass says, "he's from another age. Young Italian gays and lesbians I know who read that interview were, like, 'That crazy old queen!'"

Still, it appears that Italians agree with the old queen: A Datamedia poll claims 60 per cent believe World Pride should not be held in Rome and 63 per cent disagree with its timing.

The Catholic newspaper *Avenire* has

called the parade and weeklong festival a "provocation." And Vatican secretary of state Cardinal Angelo Sodano—who is second only to the Pope in the Church hierarchy—threatened in the newspaper *Il Messaggero*: "The authorities know that Rome is a holy city, as the Concordat [treaty between the Vatican and Italy] says, a city apart because of the presence of the Roman pontiff. The civil authorities know how to deal with public order... know the rules and know how to avoid things that can harm the sensibilities of a city such as Rome."

Sounds like Sodano couldn't give a shit about the Vatican's 40-page *Ethics in Communication* guide, released May 30, which states, "First and foremost, the church's practice of communications should be exemplary, reflecting the highest standards of truthfulness, accountability, [and] sensitivity to human rights."

Now Balass, who's 33, feels good his doc has also become an activist tool. "*Rainbow Pilgrims* is not just about documenting World Pride but about being part of the event," he explains. "When I filmed a [pro-World Pride] protest in Milan [in May], for example, I felt like I should have brought my passport with me in case the police decided to stop me."

Last week, meanwhile, World Pride organizers stated all World Pride events will take place in "Pride Park

[inside] one of the most beautiful places in Rome, the Circo Massimo, close to the Colosseum"—and, thank God, near a subway station.

As for Balass, he and his friends plan to ride the "Pride Train" from Milan to Rome. Just imagine the joy and excitement, not to mention the fabulous outfits, as more and more dykes and fags climb aboard in small towns and villages as the Pride Train chugs south into Rome.

Jesus, were he still alive, would be riding that train with us too. ☹

The International Gay and Lesbian Human Rights Commission (IGLHRC), which has documented thousands of gay asylum cases around the world, and the International Lesbian and Gay Association (ILGA), which consults the Council of Europe and the UN Human Rights Commission, are sponsoring the July 3 conference *The Separation of Faith and Hate: Sexual Diversity, Religious Intolerance, and Strategies for Change, which will take place in Rome during World Pride*. Check out [www.ighrc.org](http://www.ighrc.org) on the Web for info, then surf to [www.worldpride2000.com](http://www.worldpride2000.com) to learn more about World Pride events July 1-9 (including a concert headlined by Gloria Gaynor, the Village People, RuPaul and Geri Halliwell), plus all travel and accommodation info. Happy Pride!



# Gordon of earthly delights

Stylish singer-actress prepares to invade Japan

By FRANCIS TÉTRAULT

First impressions play a crucial role in the music industry.

Unfairly or not, a good-looking press or promo kit can make all the difference in the world for an unknown artist or band—press material has to be able not only to instantly identify the artist's genre of music, but also immediately convince A&R reps of the act's marketability.

A recent collaboration between local actor and singer Pamela Gor-

don and Octavo Productions (an Edmonton-based Internet music studio) has led to a need for just that kind of eye-catching promo kit to accompany Gordon's techno remake of "I Will Always Love You" to Japan dance clubs and radio stations.

Gordon has a lot more going for her than just the pretty face you see in these glossy photos. This multi-talented entertainer acts, sings and dances, and upon arriving in Edmon-

ton at the age of 19, she quickly established herself as a singer and stage performer (she was one of the three doo-wop singers in the Citadel Theatre's recent Sterling Award-winning production of *Little Shop of Horrors*). Gordon will soon be playing Sally Bowles in Neptune

Theatre's production of *Cabaret* in Halifax, and will return to Edmonton for the Mayfield Dinner Theatre's Christmas musical.

Gordon's personal style preferences are for funky clothes that are comfortable and body-flattering. For this photo shoot, Gordon pulled most of her outfits from her own closet; these include purple paisley pants from Ezio with a black top from Urban for Women. For a sexier look, she chose a top and skirt that she picked up in Miami's South Beach along with a pair of black shoes from Aldo.

Combine Gordon's acute sense of style with her striking, big-eyed beauty and it should be easy for her promo kit to stand out from the crowd. ☐

photos by Francis Tétrault

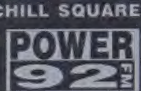
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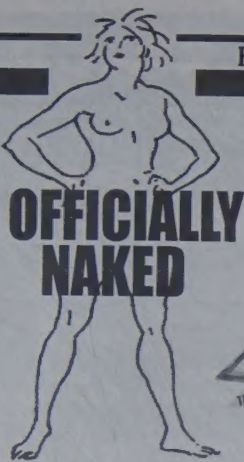
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# Difficult reading made easy

Do Leaves and  
Tapeworm herald  
dawn of a new  
literary genre?

By PAUL MATWYCHUK

I think I've detected the existence of a brand-new genre of literature, and it's my hope that my name for it will catch on, thereby earning me a reputation across North America as a perceptive and cutting-edge literary critic. I call it "difficult pulp": plot-driven books with the kind of sci-fi or horror premises that wouldn't seem out of place in airport novels—but which their authors have written in a format apparently designed to be as unreadable as possible.

I'm thinking of books like David Foster Wallace's *Infinite Jest*, whose 1,000-page length, three-page-long paragraphs and incessant use of footnotes disguised the futuristic espionage thriller at its core; or Bret Easton Ellis's *American Psycho*—a few pages of unbelievably lurid serial-killer violence wrapped in hundreds of pages of intentional, laundry-list-level tedium; or films like *Time Code*—a Harold Robbins potboiler so cleverly disguised as an experimental film that some people are calling it the future of moviemaking. Two new books of difficult pulp are on the market now: one of them a much-hyped debut novel from a major American publishing house, and the other a book-length poem from a small Canadian imprint. Guess which one is better.

The novel is *House of Leaves*, by Mark Z. Danielewski, and it must have driven the designers at Pantheon Books absolutely bugfuck. The main body of the book is a fanatically detailed description by a blind scholar name Zampanò of a *Blair Witch Project*-like nonfiction film called *The Navidson Record*, which began life as a project by an award-winning photojournalist, Will Navidson, to document his family's adjustment to a new home in Virginia. However, the house they move to turns out to be haunted, and the video cameras Navidson has hooked up in every room document the growing chaos as a mysterious, utterly black corridor suddenly appears in the house one day—a corridor, it turns out, that leads into a labyrinthine, ever-changing arrangement of doors and staircases that goes on, the implication is, for eternity.

**I can name that tune in 450 notes**

Zampanò's description of the film, which is filled with discursive, mock-academic language to begin with, is adorned not only with innumerable footnotes but with a wide variety of typographical tricks: whenever the word "house" appears in the text, it's printed in blue; all references to the Minotaur and the Labyrinth of Crete are crossed out; and occasionally, the type is printed sideways or diagonally or between ridiculously wide margins. As if that weren't enough, Zampanò's book has been further annotated by a man named Johnny Truant, who adds several lengthy footnotes of his own in which he describes his desperate life as an assistant in a tattoo parlour, his many sexual conquests and the uncontrollable fear of the unknown that has consumed him ever since reading Zampanò's troubling manuscript.

The core idea in Danielewski's book is an evocative one: unknown

houses are scary places, and the information we get about the mysterious corridor in the Navidson's house has a genuine, mounting eeriness to it—it brings all your childhood fears of "the monster in the closet" zooming right back to you. And for a while, Danielewski's pastiches of scholarly writing are amusing—the fictitious titles of articles and books he refers to in the footnotes are dead-on parodies of the kinds of whimsical puns academics love to use.

But the novel is still unsatisfying, largely because Danielewski's whole approach to the story—in which everything that happens to Navidson's family is filtered first through the film about their experiences, and then through Zampanò's analysis of it all—prevents us from getting close to any of the characters. (And maybe that's just as well; the characters Danielewski does introduce, especially the team of overconfident hunters and trackers he hires to investigate his mysterious corridor, are completely two-dimensional.) The passages dealing with Johnny Truant are tiresome and overwritten distractions from the horror story about the Navidson house, and many of the plot developments (one of the hunters going insane and turning on the rest of the party, the revelation of the identity of a "mystery woman" named Delia from Navidson's past) are hackneyed, to say the least.

Still, the stuff about that seductive, unknowable, impenetrably black corridor works wonderfully well, and I liked the way Danielewski uses complex series of interconnected footnotes and unorthodox page layouts to evoke the mazelike structure of the Navidson's house. I didn't quite get sucked into *House of Leaves* the way Will Navidson got sucked into his house, but I certainly enjoyed prowling around its many nooks and crannies.

## Lost and Foundry

But not as much as I enjoyed Darren Wershler-Henry's poem *The Tapeworm Foundry*. This peculiar poem reads like one of the endless footnotes from *Infinite Jest* or *House of Leaves*: there are no "lines" to it; instead, it's one unbroken,

run-on sentence whose ending loops back to the beginning so that, in effect, it goes on forever. And yet, rather than seeming tiresome or unapproachable, it's delightful—even inspiring. It's an endlessly imaginative series of proposals for poems, novels and pieces of performance art, some of them flippant, some of them unworkable and some of them utterly serious that, together, add up to a tribute to the human imagination and the endless possibilities of art.

Some of Wershler-Henry's sample ideas: "retell the lion the witch and the wardrobe by c s lewis as if the story is set in the magical realm of sarnia," "write a poem about sir isaac newton in your normal handwriting on an apple newton and then let the device mistranslate it for you," "retrofit a commercial washing machine with a shutter thus transforming the porthole into a lens and the entire machine into a camera so that you can take pictures of the people passing in front of it at the laundromat and then develop the negatives in the machine during the rinse cycle," "write your poems on large soup plates using raspberry coulis and olive paste for ink and then stack the plates sequentially in a dishwasher as a form of binding," "scatter heaps of your old clothes at the sites of accidents that you find to be especially tragic" and "recycle the stuff that Ezra pound left out of the waste land cause nobody else is gonna use it." He's got 96 pages of this stuff.

The poem occasionally slips into Steven Wright-style gag-writing (or Dennis Miller-style obscure name-dropping), but you can't help but be bowled over by Wershler-Henry's unfailing inventiveness, wit and sheer conviction that art—even in its most unlikely and impractical forms—is still worth creating. I call *The Tapeworm Foundry* "difficult pulp" simply because of the way it's laid out on the page as an unbroken string of text, but any reader can pick up this wonderfully funny poem and enjoy it without any difficulty whatsoever. ☺

## House of Leaves

By Mark Z. Danielewski • Pantheon

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## The Tapeworm Foundry

By Darren Wershler-Henry • Anansi

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# Rodney gets respect

Cilantro's is quaint, but inferior it ain't

By DAVID DICENZO

Even though it causes me a great deal of anxiety, I like golf—in part, because it's such an ideal activity for networking. Last year, I played 18 with a guy who mentioned that he owned a restaurant in town. A few weeks back, I saw him at the driving range, so we caught up on what was going on in our lives. Not much had changed: Rodney Supersaud was still running Cilantro's on 111th, and I was still trying to cure my banana slice.

I recently checked out his fusion establishment (seafood, Cajun, Indian, etc.) and by night's end was pleasantly surprised with the whole dining experience, an opinion which, incidentally, had nothing at all to do with knowing Rodney.

See for yourself: Cilantro's is a tiny, quaint place with only a handful of tables and a few seats at the bar. It's nice inside, but I was amped to sample the food, an interesting selection of dishes on an equally small menu. My gal and I started out with the Tomato and Artichoke Salad (\$3.50/\$5.95), an invigorating starter with fresh ingredients and a tasty balsamic vinegar dressing. Appetizer number two, the Cilantro Cajun Prawns (\$5.95), was a much more adventurous selection with tons of kick. The blackened prawns are served with rice and a terrific but potentially lethal Creole sauce that proved too much for the lady across the table.

Cool—more for me.

We visited on a Wednesday night, and I was happy to find out that day's feature was a steak and lobster combo for—get this—\$15.95. Done and done. The cut of steak, topped with a thick peppercorn sauce, was nice and tender, while the two small lobster tails were more than fine. They were hardly gargantuan-sized and dripping with moisture, but hell, it was only \$15.95. Our second choice for a main

entrée was creative and indeed delicious: the Crepe Bombay (\$13.95). The dish includes chicken, shrimp, tomatoes, mango chutney and peppers simmered in a coconut curry sauce and then wrapped in a crepe. The taste and texture were both tremendous, but what impressed me most about these plates were the nice sides, like baked tomatoes, corn on the cob, some crispy peppers and assorted veggies. The kitchen did a bang-up job on all of them.

After washing down a bottle of wine (man, I love this gig), we indulged in a dessert of fried bananas with whipped cream and a chocolate topping. (Did I mention I love this gig?) We need to spend more time (and dollars) at places like Cilantro's on 111th, places where you get a sense of sincerity out of the experience, unlike the spiels you get at chains looking to upsell their "creations" that come with unlimited soup or salad (barf...). It reminded me a lot of a place I worked at in Hamilton called La Bocca: small owner, small place, small menu—but, most importantly, big taste. ☉

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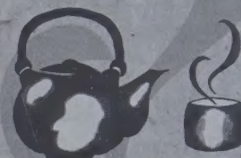
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Continued from previous page

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Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$\$

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Barb & Ernie's (9906-72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220-103 St., 421-4747) Known as the place for ribs-on the Boardwalk. \$\$

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. \$\$

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**DISHWeekly**

Continued from previous page

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**GREEK****Grub Med Ristorante** (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. \$\$-\$\$\$**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Vianini himself.**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. \$-\$\$**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. \$\$\$**IRISH PUB****O'Byrne's Irish Pub** (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$-\$\$**ITALIAN****Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$\$**Flore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$**Frank's Place-Pacific Fish** (10020-101 A Ave., 422-0282) Situated 1/2 block from Churchill Square and Summer Festival Fun! An extensive Italian and seafood menu and friendly efficient service ensure a return visit. \$-\$\$\$**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song-Featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingswood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane.**Shecky's** (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves deli-

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## DISH Weekly

Continued from previous page

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**Gallery Bar** (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

**Martini's Bar & Grill** (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! \$-\$\$

**Nathan's Pub & Grill** (8930 Jasper Ave., 421-4651) Great food-large servings and value for your money. \$

**Pub Paradise Sports Bar** (4225-118 Ave., 471-3526) Edmonton's only Caribbean & continental sports bar.

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**The Sherlock Holmes Pubs** (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips! Daily specials also offered. \$-\$\$

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**La Tapa-Restaurante & Tapa Bar** (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain.

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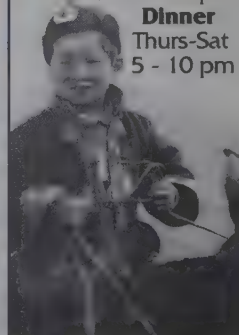
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# Follow the Liebert

Ottmar Liebert keeps tending the flamenco

BY YURI WUENSCH

Ottmar Liebert doesn't want a Grammy. Sure, he's been nominated a few times and has even received invitations to the ceremony. The invites indicated how many hundreds of dollars his seat was worth—and that's precisely the reason Liebert won't go, preferring instead to stay at home in Santa Fe, New Mexico. Not only does he regard the music industry as being almost entirely market-driven, but its inability to give credit where credit is due is too baffling for him. For proof, he says, you need look no further than Carlos Santana.

"He's got incredible success right now, and deservedly so," says Liebert. While Santana received several Grammys this year for *Supernatural*, Liebert contends it amounts to an afterthought—or at least too little too late. *Abaraxus* was the album where he created the new sound and when he was at his creative peak. [Supernatural was an album that] a lot of different people in the pop industry produced and that he played guitar on." Similarly, Liebert says, Clapton collected his Grammy in the '90s for what amounted to "a little acoustic album where his guitar was out of tune"—From the *Cradle*. In Liebert's view, Clapton should

have received his recognition for his work with Cream and his '70s solo material.

## Never say Nouveau again

Liebert says he personally prefers the feedback from a great audience over praise from people who have no relationship to him or his music. It's obvious that people know what they like. His groundbreaking *Nouveau Flamenco* album celebrates its tenth anniversary this year with a remixed and remastered special edition release featuring five additional songs cut from the original edition—20 extra minutes of music in total. *Nouveau Flamenco* has sold nearly three million copies worldwide—far from its humble initial pressing of only 1,000.

Liebert's retooling of the flamenco formula has, as he says, raised the eyebrows of many traditionalists. His ability to irk the establishment, though, is a good barometer of Liebert's success. "I'm sort of pleased that enough people are listening to me that the traditionalists are bothered by it," he says. "If only 10 people bought my album, the traditionalists would say, 'Who is this guy?' I don't know who that is." Liebert says he makes music for himself first and with luck, it will appeal to an audience. "I don't believe in this thing that the less people listen to my music, then the more special it must be. I think you'd be lying if you said I really don't want people to like me because I



Ottmar Liebert travels a flamenco road

just want to be so far out that nobody digs me. I'm not afraid if people like my music, but it's going to have to be on my terms."

## Pick flamencos

And Liebert's approach to his music has been anything but static. "A lot of people have said, 'Why don't you just do *Nouveau Flamenco* two or three times?' I just didn't want to do that," he says. "To me, every album

had a bit of a different instrumentation, different sounds, new approach." Liebert has even rotated the line-up of backup players in *Luna Negra*. "By changing the band," he says, "it forces us to approach the music in a completely different way."

Liebert says his sidemen are as important as the instruments they play. Form follows function, whether they're playing a hand drum or a Roland electronic drum

kit. "With a flamenco guitar," he explains, "you have a certain sound that you're working with. If I had a steel string guitar, you play that so differently. In my case, I play it with a pick, and with a flamenco guitar I never use a pick. How you play follows what instrument you use." ●

Ottmar Liebert

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# Music Notes

BY GARY MCGOWAN

## Esprit de Corb

**Corb Lund Band • Bonnie Doon Hall • Fri, Jun 30** A "slow burn" is how Corby Lund describes the slowly unfolding career of the Corb Lund Band. The Smalls bassist began developing the country-music side project in 1995. Since releasing the group's debut CD, *Unforgiving Mistress*, late last year, the fire has begun to burn a little higher.

"I've always been into country," says Lund, voicing a statement that might surprise fans who have only seen him anchoring the harder-rocking Smalls. But Lund was raised in Taber, Alberta—and his parents listened to lots of country music.



"It was rock music that got me into playing," says Lund, "but once I learned how to play, I realized I could

go back and play all those songs I liked." His preferences include material by Kris Kristofferson ("a prime influence"), Willie Nelson, Johnny Cash and a host of similarly gritty country singer-songwriters.

Once the Smalls started to happen, Lund didn't have much time to devote to his country passion. "But in 1995," he says, "I played a couple of open stages with this stuff and put the band together after that." The band he assembled, and which appears on *Unforgiving Mistress*, is bassist Kurt Ciesla and drummer Ryan Vikedal. (Lund sings and plays guitar.) "At the Bonnie Doon Hall show, Smalls drummer Terry Johnson is filling in," explains Lund, "because Ryan's kinda busy." No kidding—while Vikedal tries to keep a hand Band, he's also drumming with the fast-rising band Nickelback and the lad doesn't have a lot of extra time.

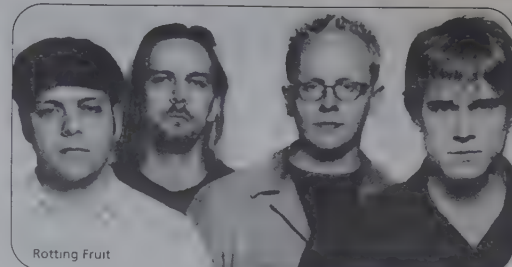
The Corb Lund Band's "straight-from-the-campfire" sound is no accident, according to Lund. "I like that 'naked' sound," he says, "and I think subconsciously it was my way of pushing myself to make sure my stuff was good enough to put out. Without a lot of orchestration around it, the songs aren't hidden." Lund cites

albums like Steve Earle's *Train A Comin'* and Willie Nelson's *Red-Headed Stranger* as examples of the sound he and engineer/co-producer Steve Lorie were aiming at with the CD. "Although," Lund adds, "I think I have grittier lyrics than what you usually find in country."

An added bonus at this Friday's show is the presence of the man who exposed the young Corby to country in the first place: his dad, DC. "The gig poster for this show is actually a shot of my Dad riding a saddle bronc in the 1960s," says Lund. The elder Lund has since moved on to gentler pursuits, though: he's become a western artist. "He exhibits his paintings at the various cowboy culture and poetry gatherings that go on," says Lund. "He's got a show running in Red Deer this weekend, so he's going to come up to see me play." Maybe DC will even autograph some gig posters.

But since the Corb Lund Band doesn't play all that often, their gig posters are collector's items already. "It's because everyone else has things going on," explains Lund. "But I think it's good that we don't overplay." Since he and the rest of the Smalls are

SEE NEXT PAGE



Rotting Fruit

## Saturday, July 1

Red's presents the Canada Day Simul-Bash

APPEARING LIVE

# no doubt

THIRD EYE BLIND • GOO GOO DOLLS  
STONE TEMPLE PILOTS • OUR LADY PEACE

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## Friday, July 7

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## TUESDAY JULY 11

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"The Oaf" • "That Song"

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## SATURDAY JULY 22

SELLING OUT FAST!

# Tea Party

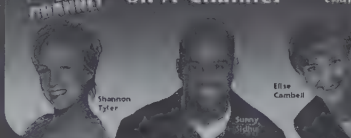
Tickets: 487-2066 or Ticketmaster 451-8000, with special guests

## WEDNESDAY, JULY 26:

# 3 DOORS DOWN

June 30—Phelan at Backroom  
Vodka Bar • Studebaker John at  
Blues on Whyte • Corb Lund  
Band, Old Reliable at Bonnie  
Doon Hall • 42nd Street at Casi-

more entertainment  
more often  
on A-Channel



# MORE!

# music

...who's playing where and when this week

## Thursday

June 29—Studebaker John at Blues on Whyte • 42nd Street at Casino Edmonton • Dave Babcock Group at Earl's Tin Palace • McDade Brothers at Elephant and Castle (Whyte Ave) • Harley Symington at Four Rooms Restaurant • Bombal at Iron Horse • Ottmar Liebert and Luna Negra at Jubilee Auditorium • Doug Stroud at Lion's Head Pub • Ken McCoy at Longridge's Saloon • Joel Kroeker, Dale Ladouceur, Tanyss Nix, Gary Koliger, Ron Rault at Mick-ey Finn's • The Hi-Phoniks at New City Likwid Lounge • All Systems Go, Horace Pinker, Les Tabernacles at Rev • Tim Becker at Sherlock Holmes Downtown • Chuck Belhumer at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • The New Deal at Sidetrack Café • Bubba at Sugarbowl Café (University) • The Nomads at Tom Goodchild's Moose Factory • Rotting Fruit at Urban Lounge • Kent Sangster Quintet at Yardsbird Suite • Jerrold Dubyk Trio at Zenari's on 1st

no Edmonton • Turtle Crossing at Chapter's (St. Albert) • Mauriane O'Shaughnessy at Donna • Tin Pan Alley, Bissett and Watt at Expressionz Café • Bob Tildesley at Four Rooms Restaurant • Rowland the Bastard at Ground Zero • Haven at J.J.'s Pub • Crush at King's Knight Pub • Doug Stroud at Lion's Head Pub • Ken McCoy at Longridge's Saloon • Canada Day Beaver Bash at New City Likwid Lounge • Tammy Qwick at Nina's Restaurant • Dale Ladouceur, Joe Bird, Andrea House, Ben Spencer, Luann Kowalek, Wilf Kozub, Jim Malmberg, Paul Bellows, the Stone Merchants, Ben Sures, Wendy McNeill, Mike Sadava, Jim Serechak, Guillaume Bols, Joel Kroeker at Queen Alexandra Park • No Doubt at Red's • Tim Becker at Sherlock Holmes Downtown • Chuck Belhumer at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Rimshot, Jeff Hendrick Group at Sidetrack Café • The Nomads at Tom Goodchild's Moose Factory • Rotting Fruit at Urban Lounge • Bob Tildesley's Indigenous Aliens at Yardsbird Suite

Haven at J.J.'s Pub • Crush at King's Knight Pub • Doug Stroud at Lion's Head Pub • Ken McCoy at Longridge's Saloon • Canada Day Beaver Bash at New City Likwid Lounge • Tammy Qwick at Nina's Restaurant • Dale Ladouceur, Joe Bird, Andrea House, Ben Spencer, Luann Kowalek, Wilf Kozub, Jim Malmberg, Paul Bellows, the Stone Merchants, Ben Sures, Wendy McNeill, Mike Sadava, Jim Serechak, Guillaume Bols, Joel Kroeker at Queen Alexandra Park • No Doubt at Red's • Tim Becker at Sherlock Holmes Downtown • Chuck Belhumer at Sherlock Holmes on Whyte • Tony Dizon at Sherlock Holmes WEM • Rimshot, Jeff Hendrick Group at Sidetrack Café • The Nomads at Tom Goodchild's Moose Factory • Rotting Fruit at Urban Lounge • Bob Tildesley's Indigenous Aliens at Yardsbird Suite

Holmes WEM • Prairie Oyster at Sidetrack Café

## Tuesday

July 4—Steve Hall at Lion's Head Pub • Mad Caddies, Groovie Ghoulies, Grade at Rev • Sam August at Sherlock Holmes WEM • Downtown • Tim Becker at Sherlock Holmes WEM

## Wednesday

July 5—Carolyn Mark at Black Dog • Steve Hall at Lion's Head Pub • The Crowned Kings, Krazy 8's at New City Likwid Lounge • Sam August at Sherlock Holmes WEM • Downtown • Dave Hiebert at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Rimshot at Sidetrack Café

## Thursday

July 6—Wildwood at Bagel Tree • The Joes at Casino Edmonton • Eric Heatherly, Poverty Plainsmen at Cook County Saloon • Stash, Joystick at New City Likwid Lounge • Cove at O'Byrne's • Yves Lacroix at Sherlock Holmes Capilano • Sam August at Sherlock Holmes WEM • Downtown • Dave Hiebert at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Barney Bentall and the Legendary Hearts at Sidetrack Café

## Sunday

July 2—Chris Smith and Techno-ketra at Elephant and Castle (Whyte Ave) • Kevin Marsh at Second Cut (149 St) • Doctor Durant and Cicero at Sugarbowl Café (University)

## Monday

July 3—Steve Hall at Lion's Head Pub • Tim Becker at Sherlock

## Saturday

July 1—Aaron Booth at Black Dog • Beneti at Caliente Latin Club • 42nd Street at Casino Edmonton • Harley Symington at Donna • Rollanda Lee and Her Gentlemen of Jazz at Edmonton Plaza Hotel • Randall Walsh at Expressionz Café • Feast at Ground Zero • Mauriane O'Shaughnessy at Iron Bridge •

## Friday

June 30—Phelan at Backroom  
Vodka Bar • Studebaker John at  
Blues on Whyte • Corb Lund  
Band, Old Reliable at Bonnie  
Doon Hall • 42nd Street at Casi-

<www.reds.ab.ca>



## Music Notes

Continued from previous page

contemplating a move to the U.S., Corb Lund Band gigs may become an even rarer commodity. So a trip to Bonnie Doon Hall this Friday might be your last opportunity for a long while to watch them tend the country-music flame.

### Fruit salad

**Rotting Fruit • Urban Lounge • Fri-Sat, Jun 30-Jul 1** "Personally, I hate the band," says Stew Kirkwood. He's talking about Rotting Fruit, the cover band he and his bandmates from Welcome run on the side. "I actually hate playing covers, but Rotting Fruit helps us make our van payment."

The group is also a lot of fun and their cheeky attitude has earned them something of a following among the local cover-band cognoscenti. "There is absolutely no time spent on it," says Kirkwood. "We pick the easiest possible tunes and use the gigs as rehearsals."

Kirkwood says Rotting Fruit is meant to be a "white trash" concept. "I'm supposed to be the bass player from Thin Lizzy," he laughs. And yes, they play "Boys Are Back in Town," along with music from other trashy icons like Twisted Sister. Love it or hate it, Rotting Fruit has worked so well for Welcome that they recently expanded the concept. "We started a German techno group called Eine Copper Top," chuckles Kirkwood, "and we used it to open our CD Release Party show." He claims Welcome put the whole idea together in half an hour. "We wrote eight songs with stupid lyrics and sequenced them up," he explains. The group donned blond wigs and a new techno group was born.

The lads took it to the ultimate level in Banff when all three of their configurations appeared on the same stage on the same night. "Eine Copper Top was first," says Kirkwood, "then Rotting Fruit, then Welcome." To make sure the audience knew who the real stars were, Kirkwood says, "We didn't move at all during the Eine Copper Top set, moved a bit more during Rotting Fruit and really went for it as Welcome." Where can they possibly go next with this cover thing? "We're thinking about doing a country band next," Kirkwood quips.

Despite their flip attitude, Kirkwood and company remain serious about their true musical focus—Welcome. "Things have actually been going smoothly since the CD was released," says Kirkwood. The Page-distributed disc is now out across Canada and the first single, "Spark Explodes," is spreading Welcome's finely-crafted rock sound across the land. "We've been trying to line up some support act situations," says Kirkwood, "so that it's worth our while touring. We're also doing some pre-production on the next album."

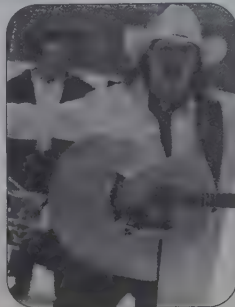
In the meantime, Kirkwood—and the band he hates—will appear at the Urban Lounge this Friday and Satur-

day. If Rotting Fruit fans see a smile cross Kirkwood's face, it may be because this month's payment on the Welcome van has just been made.

### McCoy is keeping it real

**Ken McCoy • Longriders • Fri-Sat, Jun 30-Jul 1** Ken McCoy is 34 years old, has been writing and performing country music full-time since 1983 and has some strong opinions on the country music boom of the 1990s.

"There's an expression that goes, 'Nashville's gone L.A.,'" says the Victoria, B.C. native, "and I do think Nashville sold out." McCoy has some first-hand knowledge of the subject. He spent part of 1992 and 1993 in Music City, USA when the new-country phenomenon was just gathering steam. "I think the emphasis got placed on the package, not the music," laments McCoy. "As long as someone was young and good-looking, Nashville was interested. The result is a lack of icons in today's country music. And real country fans aren't stupid—they know good music when they hear it."



Obviously, Ken McCoy belongs into a more traditional vein of country performers. His dad played guitar and the young Ken remembers family campfires where Burl Ives and Roger Miller songs would be sung with full-throated abandon. For a time in high school McCoy played in a rock band. But when a girlfriend suggested he try the music he grew up on, the 19-year-old McCoy thought, "What the heck?" He's never looked back.

During McCoy's early-'90s stint in Nashville, he honed his songwriting skills and developed a few publishing contacts. He also earned a berth on tour with the Moffatts back when the current teen-pop idols were a kiddie country phenomenon. But since returning home, McCoy and his band have become one of western Canada's hardest-working country outfits. "We're booked almost a year ahead of time," says McCoy.

He's also released an independent CD. "It's called *Contrasts* and it has 10 songs on it that I either wrote or co-wrote," he says proudly. The video for the song "Goin' Nowhere Fast" has found its way onto CMT, and the disc has managed to catch on with pockets of country fans across northern Europe. "We got

good airplay in the Netherlands, Belgium and Sweden," says McCoy, "and we're trying to line up a proper tour that would allow us to get to the cities where we got played."

While that plan gets, McCoy is hard at work on his next CD. He's at Wrong Sound in Vancouver with co-producers Chris Rowland and Mike Norman and hopes to have that disc finished and out later this year. Count on it being country music in the same vein as the songs he grew up listening to—the kind that lasts.

### Street smell of success

**42nd Street • Casino Edmonton • Fri-Sat, Jun 30-Jul 1** There are plenty of reasons why the band playing Casino Edmonton this weekend is called 42nd Street. "I grew up on 42nd Street in Beverly," explains keyboardist Len Umrysh. "It's also a popular street in New York City. I've never been there, but I understand you can get pretty much anything on that street." Umrysh was also impressed by the fact Kansas referenced 42nd Street in one of their songs. "We also felt that the name didn't say country or rock," he adds.

That last point is an important one; you see, 42nd Street is a cover band. In their world, the ability to mix contemporary pop and country with classic-rock nuggets is crucial to success. "We play songs by Fleetwood Mac, the Eagles, Dire Straits, Tom Petty and Shania Twain," says Umrysh. "We even play some 1950s music. Severe danceability is the key. Our stuff is all pretty upbeat."

The group grew out of a duo that rhythm guitarist Les Lloyd had been involved in with lead guitarist Garth Jensen. "I met Garth first," explains Umrysh, "and suggested the possibility of doing a trio. From there, everyone sort of worked their way in." The band now includes vocalist Carolyn Jensen (Garth's wife) and vocalist Danielle Umrysh (who's married to Len). 42nd Street celebrates its fifth anniversary this fall.

"Our main goal was—and is—to produce good music," says Umrysh. "What's coming out of the speakers is where we place most of our efforts. We don't do a Las Vegas kind of show." Everyone in 42nd Street sings, so tunes with lots of vocal parts aren't a problem. "We really try to pick songs we can pull off," says Umrysh, "and we try to replicate the original instruments as much as possible."

42nd Street doesn't often play gigs open to the general public, however. "We don't really play bars," Umrysh says. "It's mostly one-nighters, weddings and corporate parties." In the last couple of months, the band has done shows for everyone from Syncrude to the RCMP. Umrysh keeps one thing in mind when approaching those diverse crowds: "It doesn't matter how good a song is; if people aren't familiar with it, it just doesn't work," he says. So 42nd Street wouldn't dream of doing an original tune. They stick with audience favourites and the bookings roll in. ●

**the rev**

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John Kastner (Doughboys)  
and Mark Arnold (Big Drill Car)

**GO!**

with **HORACE PINKER**  
FEATURING: Chris Baumister (Jawbreaker)  
and **LES TABERNACLES**

**PRE-WARP TOUR PARTY**  
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**LADYBUGG**

with  
**Massive Ferguson**  
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**SATURDAY JULY 15**  
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## Music Weekly

For a FREE listing, fax 426-2889.

Deadline is 3 pm Friday.

Turn to "More Music" on page 14 for day-to-day listings.

## ALTERNATIVE

**THE ATTIC BAR AND LOUNGE** 10407-82 Ave., 433-1969. • Every MON: Open Stage hosted by Skid Daddy. THU: Student Night (backstage) 10324 Vodka Bar, 436-4418.

• Every TUE: (9-12pm): Noise Pollution w/DJs Cletus and Torso playing industrial, ambient, etc. • Every FRI: Chunky Monkey Fridays with resident DJ Ryan Mason. FRI 30: Phelan. FRI 7: Junior Brown. • **HARD TIMES**: • Every THU (9pm): DJ Davey James. \$3 cover.

**GROUND ZERO** 10551 Whyte Ave., 434-5366. THU 29 (7pm door): Jazz City Event The Violet Archers. FRI 30: Rowland The Bastard-Acid Techno DJ. SAT 1 (9pm door): Jazz City Event: Feast. SAT 8: Crazy 8's, Handsome Devils, Raygun Cowboys.

**MICKEY FINN'S** 2nd Fl., 10511-82 Ave., 439-9852. • Every SUN (10pm): Open Stage hosted by Everett Laloi. • Every THU: Live Music. THU 29 (10:30pm): Mickey Finn's Songwriter Circle #2: Joel Kroeker, Dale Ladouceur (The Mavens), Tanyss Nik, Gary Koller and Ron Rault (The New Old Boys). \$3 cover.

**NEW CITY LIKED LOUNGE** 10161/57-112 St., 413-4578. THU 29 (9pm): Hi-Phonics-jazz-soul. \$8 cover. SAT 1: Canada Day Beaver Bash. \$5. WED 5 (9pm door): Vorr's Worped Tour pre-party: The Crowned Kings-Kaz, Crazy 8's. \$5 cover. THU 6 (9pm): Slush, Jostyck. \$5 cover. SAT 8 (9pm): Las Vegas Crypt Keepers, Woodabene. \$5 cover.

**REGAL BAR AND CAFE** 10025 Jasper Ave., www.milanshoney.com. • Every SUN: 1212. • Every SAT night: live music.

**REV** 10030-102 St., 423-7820. THU 29: All Systems Go, Horace Pinker, Les Tabernacles. \$10 @ door. Licensed. TUE 4 (7pm door): Mad Caddies, Groove Ghoulies, Grade. All ages. TIX: \$12 @ door. SAT 8: Trihammer, Short Round, In Harms Way. TIX @ door.

## BLUES AND ROOTS

**THE BAGEL TREE CAFE** 439-9604. • Every THU (9pm): Singer/songwriter showcase. \$2 cover. THU 6 (9pm): Willowood (Cory Danyluk and Sarah Card)-acoustic duo.

**BLACK DOG** 10425-82 Ave., 439-1082. • First SUN ea. month: DOGMA 2000-Indie Film Night. • Every SAT (3-6pm): Hair of the Dog. SAT 1: Aaron Booth. WED 1: Carolyn Mark.

**BLUES ON WHITE** 10329-28 Ave., 439-5058. • Every SAT after: Blues Jam. THU 29-FRI 30: Studebaker John.

**BRABO'S PIZZA AND PUB** 155 Stony Plain Rd., • Every SUN (7pm-2am): The Happy Campers Tony and Sean host open stage.

**BLUES AT THE HILL** 14203 Stony Plain Rd., • Every FRI and SAT: Live blues. • Every WED: Open Stage. SUN 24: House At The Hill with DJ Ryan Mason, DJ Icaro.

**CALIENTE LATIN CLUB** 10815 Jasper Ave., Mayfair Hotel, 425-0850. • Every FRI: R&B, hip hop with weekly guest DJs. • Every SAT: Live Latin bands. • Every SUN: Ladies Night \$200 cash lottery pool/dinner/tour-namements, prizes start 11pm. Latin dance lessons (9-11pm). Call for info. FRI 30: Funktion Fridays. DJ Instigate. SAT 1: Live Latin Saturdays. Benetu. SUN 2: Long Weekend Jam.

**CHAPTER'S BOOKS** St. Albert. FRI 30 (7-9pm): Turtle Crossing-original roots music.

**CLUB CAR LOUNGE** 11948-127 Ave., 453-1995. • Every SUN (2-7pm): The KCB hosting the Traffic Jam Sessions.

**CLUB MACARENA** 10816-95 St., 425-5338. • Every SUN: Jammin' and Madness (Open Jam).

**CRYSTAL LOUNGE** 10336 Jasper Ave., 426-7521. www.uribnet.com/crystal. • Closed SUN. • Every FRI: Caribbean Night. • Every SAT: R&B, Hip Hop, Old Skool, Reggae, Soca, with DJ. FRI 30: Caribbean Night: Hot Sands. SAT 1: Red-hot Saturdays DJ Instigate. FRI 7: Caribbean Night: One Fever Reggae Band.

**DEVILIN'S** 10507-82 Ave., 437-7489. • Every MON (8:30pm): Bubba-funky jazz, groove abstract.

**ELEPHANT AND CASTLE** 10314 Whyte Ave., 439-4545. • Every TUES: Open stage, hosted by Jose Oiseau. THU 29: Jazz City Event: The McDade Brothers. SUN 2: Chris Smith and Technikestra.

**EXPRESSIONZ CAFE MARKET AND MEETING PLACE** 9142-118 Ave., 471-9125. FRI 30: Tin Pan Alley (from Vancouver), Bissett and Watt. SAT 1: Open Condo Day Stage. Randall Walsh. FRI 7: Wendy McNeill. SAT 8: Open Stage with Randall Walsh.

**FIDDLER'S ROOST** 8906-99 St., 439-9788, 464-1358. • Every MON (7:30pm): Country Classic Jam Session and Open Stage. • Every WED (7:30pm): Bluegrass Jam session. • Every THU (7:30pm): Old Time Fiddle Jam Session.

**LA HABANA** 10238-104 St., 424-5939. • Every WED: Latin Dance Lessons. • Every THU: 10pm.

**KING'S KNIGHT PUB** 9221-34 Ave., 433-2599. • Every THU: Thursday Nite Red White and New: local bands. FRI 30-SAT 1: Crush. FRI 7-SAT 8: Ten Inch Men.

**LITTLE FLOWER SCHOOL** Behind Telus Field, 429-3624. • Every WED (8pm): Open Stage hosted by Brian Gregg.

**MUDDY WATERS** 8211-111 St., 433-4390. • Every SUN (3pm-6pm): Open stage hosted by Jose Oiseau.

**NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY** Pleasantview Community Hall, 10860-57 Ave., 457-6271. • Every WED (7:30-11pm): Acoustic Bluegrass Jam. TIX: \$2 cover.

**O'BRYNES** 10616 Whyte Ave., 414-6766. • Every TUE: Traditional Irish music by Shannon Johnson and friends. No cover. • Every SUN: Open stage hosted by Northwest Passage. THU 6 (9pm): Cover. No cover.

**PIG AND WHISTLE** 109 St. 82 Ave. • Every THU: Open stage hosted by The Happy Campers.

**RENDEZVOUS PUB** 10108-149 St. • Every SAT (9pm-1am): Open stage with Tony and Sean, The Happy Campers. Bring your guitar.

**SECOND CUP** 10303 Jasper Ave. • Every SUN: SNL (Sunday Night Live), live eclectic music.

**SECOND CUP** 8906-149 St., 481-1238. SUN 2 (8-10:30pm): Kevin Marsh-Solo classical guitar. SUN 9 (8-10:30pm): Turtle Crossing-original roots.

**SENIOR FROGS** 10045-109 St. • Every SAT (8pm): America Rosa, dinner and dancing.

**SIDETRACK CAFE** 10333-112 St., 421-1326. • Every SUN: Variety Night: Atomic. THU 29: Los Mocosos-12 piece band from

Havana. FRI 30: The New Deal-electronica, live rave trio. SAT 1: Rimshot. The Jeff Hendrick Group. MON 3: Prairie Oyster. WED 5: Rimshot. THU 6: Barney Bentall and the Legendary Hearts. FRI 7: Bombal.

**SINGER SONGWRITER FESTIVAL** Queen Alexandra Park, 104 St. 71 Ave. SAT 1: Fourth Annual Edmonton Singer Songwriter Festival: Dale Ladouceur, Joe Bird, Andrea Howe, Ben Spencer, Luann Kowalek, Wilf Koub, Jim Valmberg, Paul Bellows, The Stone Merchants, Ben Sures, Wendy McNeill, Mike Sadava, Jim Seredak, Guillaume Bois, Joel Kroeker.

**SUGARBOWL CAFE AND BAR** 10922-88 Ave., 433-8369. • Every SAT: The Missing Chapters with Dr. Durant and Cicero. Downtempo and trip hop turntablism. FRI 30: FRI: Original live music. THU 29 (9pm): The Oil City Sheiks. FRI 30 (9pm): Jazz City Event: Bubba. SUN 2 (9pm): Jazz City Event: Doctor Durant and Cicero. FRI 7 (10pm): Rachael Owens. \$2 cover.

**SUGARBOWL ON 124TH STREET** 10724-124 St. SAT 8 (8pm-12): Randy Smallman host: Wonita and the Gang, Spiritwood.

**SUMMER BREEZE JAM** 9514-87 St., 707-9522. • Every SUN: Jams feature special guest appearances. All players are welcome.

## CLASSICAL

**HANDBELL FESTIVAL CONCERT** McDougall United Church, 10025-101 Ave., 422-7577. FRI 7 (7:30pm): The Ringing Link 2000: United in Bronze Handbell Choir; Robertson Wesley Ringers; Belles in Harmony; Bridge Bell Quartet; Robert Howard. TIX: \$5 adults; \$12 senior; \$7.50 kids. Adv. tickets @ TIX on the Square.

**CROWNE PLAZA HOTEL** Chateau Lacombe Edmonton, 10111 Bellamy Hill, 420-1757. SAT 8 (2pm): Guild Closing Ceremony: Mass Ringing Concert with 130 musicians. TIX: \$5 Adv. tickets @ TIX on the Square.

**OPERA NUOVA** Timms Centre for the Arts 87th Avenue and 112 St., 420-1757. SAT 1 (8pm): Opera Nuova presents *Hansel and Gretel*. Sung in German. English story line presentation one hour before the performance. \$15. TUE 4 (12:30pm): Opera Nuova presents *Hansel and Gretel*, parents and tots performance. Free 3-5 yr-olds; \$5 6-14 yr-olds; \$10 adults. Adv. tickets at TIX on the Square. Charge by phone. TUE 4 (8pm): Preview: *Die Lustigen Weiber von Windsor*. WED 5 (2pm): Preview Matinee: *Die Lustigen Weiber von Windsor*. THU 6-SAT 8 (8pm): SUN 9 (2pm): *Die Lustigen Weiber von Windsor*. TIX: Adv. tickets @ TIX on the Square. July 9: Pay what you can.

**SWISS FESTIVAL** Winspear Centre, 1260-1757. FRI 30 (6:30pm): Swiss Festival, 36th official choral festival of NASSA, competition. SAT 1 (6:30pm): Swiss Festival, mass choir. SAT 1 (9:30pm): Swiss Festival, dinner and dance. TIX: Rush tickets for June 30th @ TIX on the Square.

## COUNTRY

**BONNIE DOON HALL** 9240-93 St., 439-1273. FRI 30: Corb Lund Band, Old Reliable-all country. TIX: \$8 adv., \$10 door. Adv. TIX @ Blackbird Myozik.

**COOK COUNTY** 8010-103 St., 432-2665. FRI 28: Chris Cummings. THU 30: Eric Heatherly with The Poverty Plainsmen-country-rockabilly. SUN 9: Prism.

**DRAKE HOTEL** 3945-118 Ave., 479-3929. • Every FRI-SAT night, SUN 9: Second Chance Band.

**LONGRIDERS SALOON** 11733-78 St., 479-7400. • Every WED: Long Jam open stage. • Every THU: Road House with Rock 'N Blues all night. • Cover charge on Fridays and Saturdays only. THU 29-SAT 1: Ken McCoy.

**NASHVILLE'S ELECTRIC ROADHOUSE** Phase II WEM, 483-3289. • Every THU: Ladies' Night.

**ONE EYED JACKS PUB AND GRUB** 13042-50 St. • Every FRI-SAT live music.

**SANDS MOTOR HOTEL** 12340 Fort Rd. • Every SUN (2-6pm): afternoon jam with music Gal and Guy.

**WILD WEST** 12912-50 St., 476-3388. • Every WED and THU (7:30-9:30pm): free dancing lessons. • Every SAT (4:30-7pm): jam.

## JAZZ

**BILLY BUDD'S LOUNGE** 9839-63 Ave., 438-1148. • Every SUN (7-11pm): Free pool. • Every WED and THU (9pm): Live entertainment. • Every FRI and SAT (9:30pm-1:30am): Live Entertainment.

**THE COAST EDMONTON PLAZA HOTEL** 10155-105 St., 423-7530. SAT 1 (8-12): Jazz Dinner Dance Buffet: Riolanda Lee and her Gentlemen of Jazz. TIX: \$35 (dinner at Donna).

**DONNA AT THE CITADEL** 10177-99 St., 429-3338. FRI 30 (9-12:30): Maureen O'Shaughnessy. No cover. SAT 1 (9-12:30): Harley Symington. No cover.

**EARL'S TIN PALACE** 11830 Jasper Ave. • Every THU (6-9pm): Dave Babcock and his group perform Dave's unique blend of original and vintage blues and jazz. THU 29 (6-9pm): Jazz City Event: Dave Babcock Group.

**FOUR ROOMS RESTAURANT** Edmonton Centre, 102 Ave., Rice Howard Way, 426-4767. • Every THU (8:30pm-midnight): Jazz. No cover. FRI 30 (8-11pm): Jazz City Event: Bob Tildesley. THU 29 (9:30-12:30pm): Jazz City Event: Harley Symington.

**IRON BRIDGE** 12520-102 Ave., 482-5620. • Every SAT (12-3pm): Live Jazz Brunch. SAT 1 (12:30-3pm): Jazz City Event: Maureen O'Shaughnessy.

**JUBILEE AUDITORIUM** 11445-87 St., 451-8000. THU 29 (8pm): Ottmar Liebert and Luna Negra.

**NINA'S RESTAURANT** 10139-124 St., 482-3531. FRI 30 (7:30-11:30pm): Contemporary piano by Galen Noland. SAT 1 (7:30-11:30pm): The Song Stylings of Tammy Quirk with Jazz Piano.

**RITCHIE UNITED CHURCH** 9624-74 Ave., 435-8170. • Every SUN: Jazz and Reflections-an afternoon of jazz and spiritual reflection.

**LA RONDE** Top 40, dine and dance. • Every THU (7:30-11pm): John Fisher. • Every FRI and SAT (8-11:30pm): John Fisher and Christine Becq.

**ROSE AND CROWN** Sheraton Grande Hotel, 101 St., 103 Ave., 441-3036. • Every TUE-SAT (9pm-1am): Lyle Hobbs.

**YARBOROUGH SUITE** 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428. • Every TUE Jam Sessions-jazz/blues. TIX: \$2. THU 29 (9pm): Jazz City Event: Sam Noto, P.J. Perry Quintet. TIX: \$12 members; \$16 guests. SAT 1 (9pm): Jazz City Event: Kent Sangster Quintet. TIX: \$8 members; \$12 guests. SAT 1 (9pm): Jazz City Event: Bob Tildesley. Indigenous Aliens. TIX: \$8 members; \$12 guests.

**ZENARI'S ON 1ST** 10117-101 St., 425-6151. FRI 30: Jerold Dubyk Trio.

## PIANO BARS

**THE AMIGO RESTAURANT** 11607 Jasper Ave. • Every FRI and THU (7-9pm): Live Villeneuve.

**CAFE AMANDINE** 8523-91 St. • Every FRI and SAT (6-11pm): Andre.

**THE LIONS HEAD PUB** Coast Terrace Inn,

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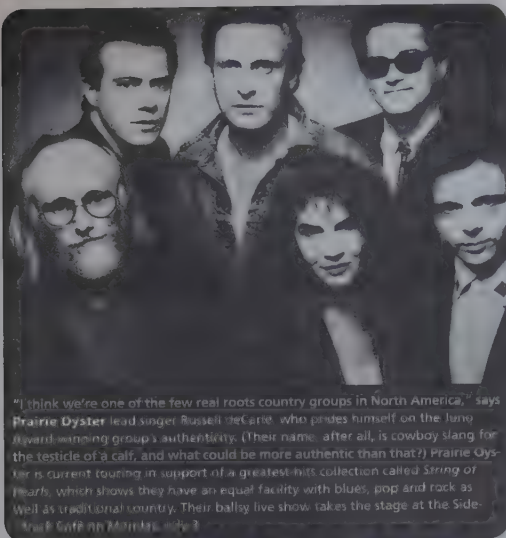
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**VUE Weekly**

EDMONTON • JUNE 2000





"I think we're one of the few real roots country groups in North America," says **Prairie Oyster** lead singer Russell McCarrie, who prides himself on the Juno Award-winning group's authenticity. (Their name, after all, is cowboy slang for the testicle of a calf, and what could be more authentic than that?) **Prairie Oyster** is currently touring in support of a greatest-hits collection called *String of Pearls*, which shows they have an equal facility with blues, pop and rock as well as traditional country. Their ballsy live show takes the stage at the Side-

## MUSIC Weekly

Continued from previous page

440 Calgary Trail S., 431-5815. THU 29-SAT 1: Doug Stroud. MON 3-SAT 8: Steve Hall.

**ROSE AND CROWN** Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. •Every SAT (7-10pm): Live Jazz in Central Park Lounge.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Ave., 463-7788. THU 29-FRI 30: Sam August. SAT 1: Music Trivia. THU 6-FRI 7: Yves Lecroix. SAT 8: Music Trivia.

**SHERLOCK HOLMES DOWNTOWN** 10012-101A Ave., 426-7784. THU 29-SAT 1: Tim Becker. TUE 4-SAT 8: Sam August.

**SHERLOCK HOLMES WEM** 444-1752. •Every SUN: Newfie Night with Spirit of the Atlantic. THU 29-SAT 1: Tony Dizon. MON 3-SAT 8: Tim Becker.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Ave., 433-9676. •Every THU: Celtic night. •Every SUN: Karaoke. THU 29-SAT 1: Chuck Belhumeur. WED 5-THU 6: Dave Hiebert. FRI 7-SAT 8: Duff Robison.

### POP AND ROCK

Also see VURB Weekly on page 34.

**BARRY T'S GRAND CENTRAL STATION** 6111-107 St. •Every WED and FRI: Ladies Nite. •Every SAT: DJ Clay and DJ Damien.

**BETTER BE ROCK** 8216-175 St. •Every SAT: Live Jam. •Alternate FRI: The B & B Gang. •Every FRI and SAT: DJ Bobby G. •Every FRI: Rock/Sex Trivia and Dating Game.

**BOILERS DANCE PUB** 10220-103 St., 425-4767, 440-6062. •Every MON: Industry

30-SAT 1 (9-30pm): Haven. No cover.

**KEEGAN'S FAMILY RESTAURANT AND NIGHTCLUB** 3458-99 St., 435-4065. Brand new 25,000 light and sound system featuring DJ Jerrett. Top 40/Classic Rock.

**MARCO POLO RESTAURANT** 206, 9700-105 Ave., 428-3388. Every FRI, SAT and SUN (9pm-2am): Variety night, live entertainment by Chinese and Filipino band and ballroom dancing.

**ORLANDO'S LOUNGE** 15163-121 St., 457-1195. •Every WED and SUN: Karaoke nights. •Every THU: FREE pool night.

**QUEEN ALEXANDRA HALL** 10425 University Ave. FRI 30: Sugarbush, Change Methodical, Freshure Point. \$10 cover.

**RED'S WEM**, www.reds.ab.ca, 487-2066. •Every FRI: Dance Party, hosts Kemmy-K. •Every SUN: Hypno Sundays, dance party after show. •Every TUE: Toonie Tuesday. SAT

1: No-Doubt. No minors. FRI 7: 1 Mother Earth. No minors. TIX: \$11.95 adv.; \$14.95 day of.

**SENIOR FROG'S** 10045-109 St., 429-FROG (3764). •Every FRI: Ladies Night. •Every SUN: Industry Night.

**SMOK'N JOES** 615 Hermitage Rd., 476-6122. •Every WED: Retro Nite. •Every THU: Ladies Nite. •Every FRI: Stop Watch Nite. •Every SAT: Cash giveaway. •Every SUN: Industry Nite.

**THUNDERDOME** 9920 Argyle Rd., 433-DOME. •Every THU: Ladies Night (no cover for ladies). •Every FRI: 21 Century Weekend, ladies no cover. •Every SAT: 21 Century Weekends with DJ Ryan Thomas.

**TOM GOODCHILD'S MOOSE FACTORY** 4810 Calgary Trail S., 437-5616. FRI 30-SAT 1 (6:30pm dinner; 9pm dance): Dance to the Nomads, rock 'n' roll, R&B horn band.

\$19.95 dinner dance; \$10 dance. Adv. TIX available.

**TREMORS NIGHT CLUB** 12864-137 Ave., 457-3636. •Every FRI: Mr. Exotic Edmonton 2000 contest.

**URBAN LOUNGE** 8111-105 St., 439-3388. •Every FRI and SAT: serious live music (9pm). •Every SUN: closed. •Every MON: I.R.S. •Every THU (6-8pm): The Bear presents WWF Smackdown. THU 29 (10pm): Rotting Fruit. \$4 cover. WED 5 (9-30pm): Fifth Season host Adopt-A-Band. THU 6 (7-10pm): Jake Daniels Trivia Night. Fri 7-SAT 8: Tar Baby.

**WILD HORSE SALOON** 16625 Stony Plain Rd., 484-7751. •Every SUN and MON: Karaoke. •Every THU-SAT: Live entertainment.

## Richard Ashcroft Alone With Everybody

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# The Bosstone strangler

Dicky Barrett on Columbine, celebrity and the man who should be president

By WAYNE ARTHURSON

If you're searching for the best person to lead the free world, Dicky Barrett says you should look no further than the Warped Tour. "The fucking guy who runs the NOFX booth, I think he should be president," says the lead singer of the Mighty Mighty Bosstones. (NOFX is also headlining the event, but the media-shy band has a policy of not talking to the media.) "His name is Jay Walker and he sells T-shirts for NOFX. If you went by and saw him you'd see what I'm talking about. I think I'd write him in, but it's possible he might be Canadian."

It's not that Barrett doesn't care about politics. "I do care," he says, "but I think for a quite a few years the choices are always so wack, none of these candidates are people I'd hang out with or even want to be around." If you want to make a difference in the world, Barrett says you ought to forget about politicians. "Everybody says pay attention, pay attention some way or another, so it's proven to me more and more that it's something all people need to do more than we probably do. And I'll include myself in that. Pay attention to everything,



The Mighty Mighty Bosstones. *Left: Dicky Barrett. Right: Jay Walker.*

be aware, don't slip into your fucking cell phone, the Internet or whatever. Be alive is what I think."

Pay Attention also happens to be the name of the newest CD from the Boston band that lays claim to having invented the ska-core genre,

which combines two-tone ska with the distorted guitars of punk rock. It's also their first CD since the

critical and commercial hit, *Let's Face It*. But Barrett says the Bosstones felt no pressure to match it.

"Nah! We never give in to pressure," he says dismissively. "*Let's Face It* was a time and place when that record came out and this is the time when this one comes out. It's

different and I wanted to make a different album, I don't want to continue to make *Let's Face It* over and over. We made what we wanted to make and it came out and we hoped other people would like it."

## "Dance" me outside

And, to be honest, *Pay Attention* sounds very similar to a lot of things the Bosstones have done in the past. But there are some interesting spots all the same, like "High School Dance," a first-person tale about a kid who fantasizes about shooting his fellow students as a way of getting attention. As you might expect, Barrett admits the song was a direct response to events in Columbine.

"As the decade wound up, and then the millennium finished itself up, all of the sudden we're struck with this brand-new phenomenon of kids fucking emptying guns into their classmates," he says. "It's just like one more retarded thing when we cross the finish line. And then just to put the fucking cherry on the cake, it was two guys. It just wasn't one guy who snapped, it was a guy and his buddy."

Despite the ripped-from-the-headlines content of "High School Dance," Barrett says the usual inspiration for his lyrics comes from the everyday events, people and places in his life. "What else is there to write about?" he asks. "Science fiction?"

# Warp me deadly

In 1994, Warped Tour impresario Kevin Lyman couldn't afford to feed the bands more than the sponsor-supplied cases of beer. The market for touring festivals was taking a turn for the worse, as monoliths like Lollapalooza were quickly becoming bloated self-parodies. Nevertheless, Lyman's vision has endured long enough to become the premier event of its kind in North America.

The unrelenting popularity of punk and ska—not to mention their connection to adrenaline-fuelled extreme sports—has been the key to the event's elevated profile. The Warped Tour has helped launch the careers of bands like Limp Bizkit, Sublime, Kid Rock, Eminem and Sugar Ray, as well as highlighting the skills of premier skateboarders, BMX riders and other extreme athletes.

This year, the tour makes its first stop in Alberta, arriving at Calgary's Race City Motorsport Park. Four stages will host an array of talent from across the spectrum, encompassing punk, ska, hip hop and hard rock. The tour is also committed to nurturing local talent, with three western Canadian bands on the bill at the Calgary show. Calgary's Field Day will be joined by the Portmans from Saskatoon and Edmonton's own Endsville. In addition, local athletes will be featured in the Vans Amateur Skate competition; the winner will be invited to participate in the Vans Amateur Skate World Championship in California.

Here's a complete list of the acts slated to appear in Calgary on July 6:

Green Day (above)  
The Suicide Machines  
Jurassic 5  
Gob  
Millencolin  
TSOL  
Good Riddance  
Lefty  
Mighty Mighty Bosstones  
The Portmans  
NOFX  
Lunachicks  
Anti-Flag  
Hot Water Music  
One Man Army  
Papa Roach  
Belvedere  
The Donnas  
Bueno  
Endsville  
Deviates  
Slightly Stoopid  
Relish  
The Line  
Stingrays  
Toledo Show  
Snapcase  
Supersuckers  
Long Beach Dub Allstars  
Field Day

# The good times are killing me

The Suicide Machines play until they drop on Warped Tour

By WAYNE ARTHURSON

For Suicide Machines guitarist Dan Lukacinsky, playing and hanging out at the Warped Tour is one of his favourite summer pastimes. This will be the third time the Detroit foursome will play the Warped Tour—which makes its only Western Canada stop in Calgary on July 6—but it's the first time the Suicide Machines will play every show of the tour's North American leg.

"It's a big bro thing, man. You got your friends and stuff and everybody's on the bus. It's a good time," says Lukacinsky. "Most of the bands are bands we know or played with or toured with somewhere along the line. Plus you get to play half-hour sets, so you get to go out there and destroy yourself totally and not worry about pacing yourself as if you're playing a 45-minute or hour set."

The Suicide Machines' performance in Calgary will probably be their only western Canadian show for a while. (The band has no definite plans after September, but Lukacinsky doesn't think they'll be heading this way.) Still, he clearly remembers their last performance in Edmonton, two years ago at the Rev. It was over 30 degrees outside,

the club's air conditions was on the fritz and about 500 people had packed inside. Plus, the beer was stronger than they were used to. "We got into town the night before and we were staying at this hotel, an Econo-something right around the corner," Lukacinsky explains. "And I don't know, I must have been light-headed or something, because we went downstairs to this little shit bar they had there and we were drinking Traditional Ale. That stuff is pretty powerful, because we all drank only a pint of it and we were all drunk! I thought, 'Holy shit—what is this stuff?'"

## Battle scarred

Lukacinsky admits that's also been the reaction from some of the band's fans upon hearing their most recent CD, a self-titled release. While their previous disc, *Battle Hymns*, was an intense explosion of hardcore fury, the new CD is full of poppier sounds, including the radio-friendly hit, "Sometimes I Don't Mind." "We like to keep people on their toes," Lukacinsky says. "That's half the reason why I play music—to shock people. And if I can't do that anymore, then I would be away from what I like doing."

"The pop elements have been involved in all our records," he continues, "but as far as the band goes, we definitely don't want to do the same record over and over again. I think that's get really boring when bands do that. A lot of times, if fans like a record, they like



The Suicide Machines. *Right: Dan Lukacinsky.*

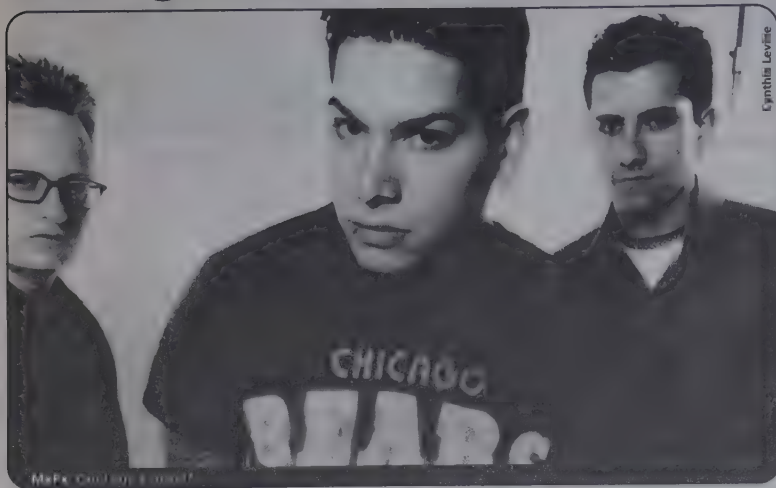
a sound and they want to hear that sound over and over again. As far as being a musician and artist, it gets really boring doing the same thing over and over again."

But one thing that remains the same for the Suicide Machines is the importance of live performanc-

es. "That's the best way to be introduced to the band," Lukacinsky says. "The way that we started with the band and the way we got people to listen to us is to have them come to our shows. That's what it's always been about, and it always will be about that." ■



## MxPx gets their marching orders



Hard-working Seattle band keeps living in the Moment

BY WAYNE ARTHURSON

Even though he had to wear the silly black hat and the goofy polyester uniform, MxPx drummer Yuri Ruley admits that playing drums in his high school marching band helped condition him for a career in punk rock. "I would just be bagged after a parade or something," he says. "It would be a freaking 100 degrees—we'd have to march for an hour and half or something like that, just constantly playing. That helped me in a lot of respects, just as far as stamina and translating from what I thought was cool from the quads and the marching style to punk rock."

Of course, being the drummer for one of the biggest bands on this year's Warped Tour is a whole lot better than drumming for a marching band. "You get to sit down," Ruley says ruefully, before adding, "The tour is pretty mellow. I remember last year, I went fishing with Brett from Rancid. It's very campy

and a lot of people get into that mode during the tour, which is fun."

The only problem for the band is figuring what songs to play during their 30-minute set. "We have so much material that it's getting hard to choose," Ruley says. "We could play one song off every record and then we're done."

### The workers' evolution

A strong work ethic has informed MxPx ever since their youthful days in the Seattle suburb of Bremerton. They released their first two CDs and a covers EP before they even finished high school and started their first tour the day after graduation. Their music, which still earns comparisons to Green Day, quickly caught the attention of fans across the continent. Their last full-length CD, *Slowly Going the Way of the Buffalo*, hit gold (over half a million copies sold) in the U.S. and now their new release (their fifth full-length studio album), *The Ever Passing Moment*, is poised to do the same. They also maintain a hectic touring schedule, touring eight to nine months out of the year.

"It's definitely more than a full-time job," Ruley says. "But it's a fun

job, and there are so many benefits. You know, I started playing drums when I was 15 and I thought how it would be if I could do this for a living, that it would be so rad. And I'm doing it. Living my dreams."

### MxPx gets vexed by ex

And while MxPx have an image as good guys—clean-cut punk rockers who don't make any secret about their Christianity—Ruley says that image gives rise to a lot of misconceptions. "You gotta expect that's a common idea of what it is to be a Christian," he says. "But there's a lot of Christians out there who aren't like that, including us." MxPx isn't perfect and there are things that piss them off.

For instance? "My girlfriend's ex-boyfriend keeps calling her," Ruley says. "Not, like, a whole lot, but it's good enough for me." True to his Christian beliefs, Ruley is trying to be the bigger man and turn the other cheek. And even though the girlfriend has agreed to marry him, Ruley admits that the situation is difficult. "That's kind of a struggle," he says, "for me not to get angry. I feel sorry for the guy, so you know I don't want to... You know, it's been nine months! Get over it, guy! I think he knows he lost big-time, but he keeps calling her and it's like... Man... Arrggghh!"

## Arrrr, maties!

The Mad Caddies swashbuckle their way to Edmonton

By WAYNE ARTHURSON

One of the Mad Caddies may have worked as a psychic reader for a 1-900 hotline, but that's not the reason why Carter is so darn sure about his prediction for next summer's fad: pirates.

"I think you're going to have a lot of people in the street kind of randomly taking buses over and going 'Arrr,'" says the guitarist for the Santa Barbara-based band. "Maybe you'll see more people with knives in their teeth. I don't know, maybe we'll bring bandannas back. You can never tell what can happen."

Carter's so excited about pirates partly because he's excited about what he calls the pirate song, one of the Caddies' new numbers. "I'm totally fired up on the pirate song," he says rabidly. "Everybody who hears it gets totally up for the pirate song."

But talk about a letdown: If you go see the Mad Caddies Tuesday night at the Rev, you won't get to hear the pirate song, because they don't play it live yet. And you won't see Carter playing guitar onstage because his day job prevents him from making the trip to Edmonton. (Carter's the only member of the band who holds down a day job.) "Not because they don't need to," he explains. "It's because they either live with their parents or they have lifestyles that are very, very minimal, like being..."

Uh... homeless? "Homeless! That's the way to call it! But everybody in the band's got a lot of friends, so they can stay at people's houses. And we've been on the road so much, it doesn't make sense to pay rent. We could

probably sit back and play by the numbers and probably sell more records, but I don't know. Why would we want to sell more records? That would mean money and with money comes responsibility—and we wouldn't want that."

That's the kind of thinking that's kept the Mad Caddies in business but not a major success.

Despite what others may say about them, they're the type of guys who think banjos and bluegrass music go just fine with punk and ska—guys who play what Carter likes to call "circus music."

### Limbo rock

"We kind of shoot ourselves in the foot sometimes," he says, "because we're a band that does things so off the wall that it turns off a lot of people. It's hard for a band like us, because a lot of people who would like our band don't really give us a chance because they consider us a ska band. And others won't give us the chance because we're on Fat Wreck Chords and that's considered too mainstream or whatever. And the mainstream fans find us a little too weird. So we're stuck in this netherworld, in musical limbo."

Even so, the Mad Caddies wouldn't want to change too many things. "We just love playing music, having a good time and checking out some parties," he says. "We can do that."

And if you're keen on hearing the pirate song, you'll have to wait until the Caddies' new full-length CD comes out in 2001. But fans can grab a recently released EP, *The Holiday's Been Cancelled*, that has four new songs and an ABBA cover. Appropriately, the ABBA cover is "SOS"—the perfect signal for anybody under attack by pirates. ☉

The Mad Caddies

With the Groovie Ghoules and Grade  
• The Rev • Tue, Jul 4

## This is the Endsville, my friend

Edmonton hard-rock band *Cracks* the Warp

By DAVE JOHNSTON

I am Morgan can't wait until next Thursday. The Endsville drummer can hardly contain his enthusiasm for the band's trip to Calgary to perform for an audience of thousands as part of this year's Warped Tour.

"We are so pumped!" he laughs. "We are so ready for this!"

Over the past two years, Endsville has carved out a place for themselves on the local hard-rock scene, and they see their slot on the only western Canadian date for the successful punk festival as a career highlight. "We've been

playing pretty hard, and kicking butt," he says.

Their efforts certainly didn't go unnoticed. Local promoter Nae-lan McMillan was asked by the Warped Tour organizers to submit a short list of local groups to be considered for a slot on the Calgary show. Endsville was one of the final three up for consideration, so McMillan chose to champion the band. "I feel that they've been working hard," he explains. "Besides, their singer [Stef Thomson] rules. He knows how to work a crowd."

Endsville was formed two years ago by former members of the Boozehounds, Perceptual Distortion and Broken Nose. Thomson, guitarist Derek Hamstera and bassist Scott Smeare were joined by Morgan six months later after seeing the band open for Dayglo Abortions.

Since then, they've snagged opening slots for the likes of SNFU, as well as a string of headlining gigs around town.

Endsville is a welcome relief from the recent spate of bands who obsess over the negative aspects of life. Their upcoming disc, *Forget Crack This Is The Rock You Want*, captures their Van Halen-esque mix of 1990s hard rock and 1980s lyrical sensibilities. "Everyone else is bitching about stuff, but we just want to sing about having a good time," Morgan explains. "We just want to bring back the fun stuff."

As a result of the gig, the band will also get a chance to compete in the upcoming Ernie Ball Battle of the Bands. In the meantime, Morgan is also looking forward to seeing Snapcase and Papa Roach. And once again, Morgan finds it impossible to keep his enthusiasm in check. "It's gonna be so cool," he enthuses. ☉



My heart belongs to Caddies—the Mad Caddies that it



# Classical Notes

By DAVID GRÖNNESTAD

## Swiss Mister

**Swiss Festival 2000 • June 29-July 2, 2000** There's a certain chauvinism inherent in Western classical music, and

within that, a definite hierarchy of nations. The Germans, French, Italians and Russians all lay claim to being the premier nationalities of classical music—at times, so do the English, even though their most successful composer, Georg Friedrich Handel, was German.

So what's a poor little country like Switzerland to do? Plenty of other, less prepossessing European countries can boast of one famous composer—Finland's Sibelius, Hungary's Liszt, Norway's Grieg, Poland's Chopin—but one of my favourite Internet research sources, Classical Net, lists only one Swiss composer in its master list of the 705 most famous

music scribes. (Curious? It's Hans Huber—presumably pronounced "Who?ber." I've never heard of him either.) Why, there are twice as many Flemish composers listed, and they only own half a country.

Perhaps this lack of recognition explains the existence of so many Swiss choirs across North America—there are six in Canada alone, including the Edmonton Swiss Men's Choir. Switzerland doesn't even appear on Statistics Canada's list of the top 25 countries of ethnic origin of Albertans, but there are precious few choirs devoted to the music of the nations that do appear. (Germany, for example, is third, accounting for nearly one in five Albertans—but do you see a *Deutscher Chor* performing, let alone hosting a festival?)

The 40-voice ESMC celebrates its 20th anniversary this year, and in grand fashion—as host to the triennial *Sängerfest* of the North American Swiss Singing Alliance. (That's right, they insouciantly named their organization NASSA, the space cadets.) Edmonton will play host to 22 choirs comprising over 800 people from across this continent and Switzerland itself.

Swiss music is unique in that there, the ethnicity isn't eponymous to a language, as is the case with France or Germany. In fact, Switzerland has four official languages: German, Italian, French and Romansh (an obscure mountain dialect with only 40,000 speakers—0.6 per cent of the total Swiss population, and only 23 per cent of Graubünden, the only Swiss canton where it's spoken. By way of comparison, it's as though Punjabi were an official language in Canada.). Singers always have to be polyglots to some extent, but this is ridiculous—and ECWS conductor Elizabeth Lesoway Anderson (the only woman involved in the choir, by the way) is renowned for the effort she puts into learning, understanding and conveying every syllable of text her choir sings.



The festival isn't just for the few hundred Edmontonians of Swiss origin, though—the general public is more than welcome to come check out an underappreciated tile from music's mosaic. There's a choral competition, of course, and a massed-choir concert, and yes, a fair bit of yodelling (a word to the wise: shouts of "Ri-co-lal!" may be considered discourteous). And best of all, in my book, are the alphorn concerts and workshops that will ring through the river valley. Take my word for it: you haven't lived until you've heard an alphorn play the theme from *Star Wars*, which my brother-in-law once did.

More information about the festival, as well as a link to the official Web site, can be found on the Edmonton Classical Web Site at <http://vue.ab.ca/classical>.

## Run Ludwig Run

The Edmonton Symphony Orchestra is gearing up for its 16th annual Beat Beethoven 8K run and 5K walk on July 23, during which almost 3,000 people try to raise funds for the symphony by making it across the finish line before Ludwig's Ninth Symphony ends.

No problem, you might say. Even I, sedentary and flabby from too many hours listening to the Toscanini complete Beethoven symphonies, can run eight kilometres in less time than it takes to play one of the longer symphonies in the repertoire.

Ah, but there's a catch—instead of the

usual compulent 65 minutes, this symphony is played in 49 minutes, 47 seconds. Either they're playing the Chipmunks version, or (more likely) they're leaving out a movement. So, to cross the finish line before the last "alle Menschen," you'll have to make some decent time: an average of 9.64178105122196 km/h, to be overly precise.

Why am I devoting so much space to an event that takes place in a month? Because the fundraiser needs help. There's a call out for volunteers, from course marshalls to food tent workers to registration people. If you're interested, call Nancy McBean at 428-1108, ext. 238; you'll get a free T-shirt for your trouble (as well as, of course, the satisfaction of helping Edmonton's premier classical music ensemble). There's a link to the Beat Beethoven Web site on the Edmonton Classical Web Site.

## Tour de force

The Winspear Centre is giving free guided tours of the still-new concert hall and acoustic marvel at noon every Tuesday and Thursday from July 4 to August 10 (except July 13, 18 and 20). No need to register unless you're a big group. Check out the hall itself, the backstage facilities, the lobbies, the art collections... and the piano I came this close to throwing up in during a Black and White AIDS fundraiser a couple of years ago. (Hey, it wasn't my fault—playing the *Pothétique* sonata after three quick gin and tonics would make anyone dizzy.) ●

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# HOT SUMMER GUIDE

**VUEWEEKLY**  
SPECIAL SUPPLEMENT



# Vue Weekly's Hot Summer Guide: summertime clues

COMPILED BY KAREN WEISBECK

Every year, *Vue Weekly* makes a point of providing our readers with a complete guide to Edmonton's festival-choked summertime entertainment schedule. Not that there isn't plenty of quality entertainment to be enjoyed in

the winter—far from it. But even with the incentive of the First Night festival, skating at Hawrelak Park and a host of plays and concerts, who wants to leave the warmth and comfort of home to struggle through the blizzards to enjoy them? The endless months of frosty weather leave Edmontonians pallid, television-weary and ready for

fun come June.

In our Hot Summer Guide, not only have we included the festivals that bring our city streets to life, but we've also thrown some collections and concerts, exhibits and events into the mix. It's a summer jam-packed with entertainment for all tastes. We encourage you to hang onto this Guide throughout the season—hell,

why not laminate it and post it on your kitchen wall?—but if tragedy should strike, you can still get most of the information through the websites maintained by Tourism Edmonton ([www.tourism.edm.on.ca](http://www.tourism.edm.on.ca)) and Discover Alberta ([www.discoveralberta.com](http://www.discoveralberta.com)); and, of course, you can get continuous in-depth, up-to-date events coverage in subsequent issues of *Vue Weekly*.

**Provincial Museum of Alberta • To Aug 27** The hidden art of the past 1,300 years comes to Edmonton as priceless artifacts from the collections of the Dalai Lama, Tibetan monasteries, India and Nepal are featured in this ancient and fascinating collection.

**Grossology: The (Impolite) Science of the Human Body • West Edmonton Mall • To Sept 4** It's a big, smelly, gooey, oozy pus-fest the whole family can enjoy. *Grossology* puts the fun back in bodily functions as barf, sweat and snot get placed under the microscope. A great learning and squirming experience for everyone.

**Proud Traditions: Métis Culture and Heritage • Musée Heritage Museum • To Sept 24** Fiddle music and stories of yore fill the air in St. Albert as the Musée Heritage Museum relives its history.

**Writing Home • Edmonton Art Gallery • To Sept 4** Grade 4 students from Virginia Park Arts Core Elementary School share six months of their dreams, feelings and memories of home. It's a touching, nostalgic glimpse into the hearts and minds of children.

**Jazz City Festival • To Jul 2** Some of the world's best jazz musicians, including Ottmar Liebert and Holly Cole, will be participating in concerts, workshops and free outdoor events in Jazz City's 21st annual festival. Mix up a pot of jambalaya and partake in the best music this side of New Orleans.

**The Works: A Visual Arts Celebration • To Jul 5** A true downtown extravaganza and one of the biggest events of the summer. Canadian artists collaborat-

**Strathcona's Horse—A Western Heritage • Provincial Museum of Alberta • To Jul 31** One of Canada's most distinguished regiments, Lord Strathcona's Horse, Royal Canadians, celebrates a Century of proud service. Join in the celebration with paintings, honours, artifacts and 100 years of Alberta's military history at your fingertips.

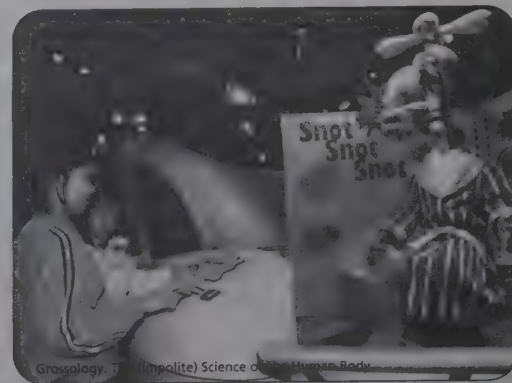
**Art and Personal Meaning • The University of Alberta Art and Artifact Collection • To Aug 20** Guest curators have compiled a fantasy-filled collection of art. Dubbed "acts of living illustration," these works will transport you on a private journey to another time and place within yourself.

**Detective Academy • Celebrations Dinner Theatre • To Aug 19** An excellent meal and a hilarious evening of mystery await you when Mama Rubin's House of Jewels is robbed and two deadpan detectives wind up having to deliver the goods.

**Making Space: Youth in the City • Edmonton Art Gallery To Aug 13** Artist Bob Boyer leads 13 young Edmontonians as they explore their roots and experiences in our city. Come by for a chance to see the future of Albertan art.

**The Mystical Arts of Tibet •**

SEE NEXT PAGE



Grossology: The (Impolite) Science of the Human Body



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July 12	Dale Fortier / Tim Falherty
July 19	Duo Majoya
July 26	Maria Dunn
August 2	Eagle Child
August 9	TBA
August 16	Tanya Kalmanovitch Trio
August 23	Sia Samimi
August 30	Café Musique

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## Festival Place

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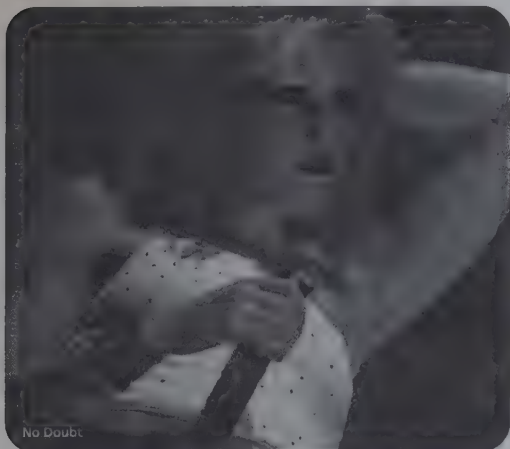
**VUE Weekly's**

EDMONTON'S URBAN VOICE

It's here!

**Hot Summer Guide**  
Pick it up, keep it, use it.





## Hot Summer Guide

*Continued from previous page*

ed to bring together the 15th annual production of the Works. Over 70 exhibitions and 200 special events have spread through parks, foyers and galleries. One of the summer's true must-see events.

**Laser Popfest 2000 • Edmonton Space and Science Centre • To Sept 2** Jennifer Lopez, Ricky Martin, the Backstreet Boys, Britney Spears and many more of today's top pop artists—or at least their disembodied voices—are featured in this danceable and dazzling laser light show.

**River City Shakespeare Festival • Heritage Amphitheatre, Hawrelak Park • To Jul 22** It's tragedy tomorrow, comedy tonight (or, depending on the day you're reading this, the other way around) as the Free Will Players present productions of Shakespeare's comic battle of wits, *Much Ado About Nothing*, and the towering tragedy *King Lear* in the outdoor splendor of Hawrelak Park.

**Swiss Festival 2000 • Jun 29-Jul 2** More than just cheese, chocolate, clocks and yodeling! The Swiss Fest brings us a host of international choirs, satellite performances throughout the city and an Alpenhorn demonstration and workshop.

**The Good, the Bad and the Lovely • Jubilations Dinner Theatre • Jun 30-Sept 3** Who will save the town from the crooked mayor (and I ain't talkin' rickets) and his band of thugs? The whole town is a-prayin' for a man in a white ten-gallon hat.

**I Love You, You're Perfect, Now Change! • Mayfield Dinner**

**Theatre • Jun 30-Sept 10** A side-splitting musical that's still packing in crowds in New York. "The most entertaining show on or off Broadway," say the critics. "Yum—buffet!" say Mayfield customers.

## JULY

**Edmonton Celebrates Canada**

• **Jul 1** This year's Canada Day Celebrations are so big that they begin 10 days before the actual date. Virtually a festival in themselves, the festivities include: the Great Divide Waterfall, Old Strathcona's Silly Summer Parade, the Muttart Conservatory's Maple Leaf Mania, the Valley Zoo's birthday party, tea and tales at the John Walter Museum, Cycling with the Canada Day Criterium, and all-day festivities at the Devonian Botanical Gardens, the Village at Pigeon Lake, Fort Edmonton Park, Jazz City, the Alberta Legislature Grounds, City Hall and a free pancake breakfast, face-painting, and the fireworks finale—a promusical.

**No Doubt • Red's • July 1** Tickets for this concert must be won through Red's, local radio stations or beer contests as Molson's celebrates a day of Canadian nationalism by bringing American bands across the border to play for us.

**Grandma's Favourite Recipes • John Walter Museum • July 2** A day of pound cake and preserves. A chance to reminisce about Grandma's well-stocked larder.

**Scotdance 2000 • West Edmonton Mall Ice Palace • Jul 5** Kick up your kilt and break out the bagpipes. Around 800 highland dancers from all over the world cut a rug in the

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## Hot Summer Guide

Continued from previous page

Ice Palace.

**North American Grand Old Time Fiddlers Championship • Sherwood Park Sports Centre • Jul 7-9** Some of the world's master fiddlers come to Edmonton to face off in one of the biggest battles since the devil went down to Georgia.

**Edmonton International Street Performers Festival 2000 • July 7-16** Downtown Edmon-

ton is in the spotlight again when hundreds of clowns, jugglers, artists, musicians, mimes and comics take to the streets. A unique chance to see some street performers from all walks of life and from all over the world. Magical fun for the whole family.

**Highland Gathering • Fort Edmonton Park • Jul 8-9** Caber tossing (that strange but impressive telephone-pole throwing... er, sport), putting the stone (whatever that is) bagpipe solos, piping, drumming and, of course, more Highland dancing

than you can lift a kilt at.

**Salute to Aviation • Reynolds Alberta Museum • Jul 8-9** The history of Canada's aircraft takes flight as you browse through a comprehensive overview of Canadian aviation and the men and women who pioneered it in this indoor-outdoor display.

**A Day in Hollywood/A Night in the Ukraine • Walterdale Theatre • July 12-22** The Walterdale retires its traditional Klondike melodrama, but in its place stages a double-feature musical revue; the first half lampoons Hollywood movies of the '30s, while the second half imagines what Anton Chekhov would look like with the Marx Brothers in the principal roles.

**Groove Station 6 Tour • Red's • Jul 13** Dance music kingpins Chris Sheppard, Kim Lucas, Alice DJ and Angel Moon have all had a chart-topping hit last year; now it's your chance to see them live.

**Whyte Avenue Art Walk • Jul 14-16** Artists descend on Whyte to create art for an audience. Booths featuring local artists will fill the sidewalks of Old Strathcona for a two-day creative blitz.

**Spirit of Strathcona Summer Festival • Jul 14-16** A parade, local entertainment, children's activities and another Old Time Fiddle Championship will take place in Broadmoor Park. Those fiddlers must be exhausted.

**Art in the Park: An Open Art Affair • Fort Saskatchewan •**

**Jul 15-16** It's an art attack! Meet new and established artists and crafters. Look, listen, learn and purchase at this all-out artstravaganza.

**Kalyna Fest 2000 • Ukrainian Heritage Cultural Village • July 16** Eastern Europe meets east-central Alberta in a multicultural celebration as dancers, musicians, choirs and solo artists and craftspeople all celebrate Ukrainian culture. Enjoy the pancake breakfast and pyrohy lunch.

**Can/Am/Mex Age Challenge 2000 • Hawrelak Park • Jul 16** Formerly known as the Pan-American Triathlon Challenge, this even sees athletes taking to Edmonton's streets, bike paths and waterways to compete for the continental championship.

**Christina Aguilera • Skyreach Centre • Jul 16** The naughty 19-year-old bombshell is on her first Canadian tour, and as if that weren't enough, she's got a pack of boy-bands to back her up. Guests include: the Mofatts, Mytown, Soul Decision and McMaster and James.

**The Village People • The Joint • Jul 18** The cowboy, construction worker, leather man, Indian and... geez, who was the other guy? Anyway, the quintet proves you really *can't* stop the music as they pack their bags and head for Edmonton's YMCA.

**Kiss • Skyreach Centre • Jul 20** Kiss Gene Simmons good-bye: it's Gene, Paul, Ace and Peter faveitall tour in full make-up.

Their guests include Ted Nugent and Skid Row. Can Edmonton handle so many legends in one week?

**Klondike Days • Jul 20-29** It's a 10-day mad rush for Klondike gold. Less than historically accurate and more than a lot of fun, K-Days has developed a history all its own. The celebrations include: the parade, requisite pancake breakfasts, professional chuckwagon races, free entertainment, the Exposition and cultural, culinary and shopping experiences. Come out and celebrate Klondike Days' 39th anniversary, consarnit!

**The Tea Party • Red's • Jul 22** The Tea Party puts the kettle on at Red's in yet another of the big-name concerts hitting Edmonton this summer.

**STARS Sunshine Carnival • Jul 22** This event is geared towards entertaining the youngsters as well as keeping STARS ambulance service up in the air. Based on the style of an old-fashioned penny-carnival, there are games for all ages, door prizes, a dunk-tank and plenty of dollar carnival games.

**Medieval Day • The Village at Pigeon Lake • Jul 22** The only chance those people from the Society for Creative Anachronism get to feel cool. (And check this out: Knighthaven from Wetaskiwin are coming back for their third year.) Play "fight the knight," or try out the archery, mock battles, palm-reading or

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### Hot Summer Guide

*Continued from previous page*

sword- and shield-making.

**Rose Show • Devonian Botanic Garden • Jul 22-23** Bring out your own fresh-cut garden roses, or just admire the professionally-grown roses of all colours, shapes, sizes and fragrances in 30 categories.

**Korn • Skyranch Centre • Jul 28** The boys from Bakersfield drop by Edmonton, dragging Powerman 5000 and Papa Roach along with them.

**Historic Edmonton Week • Jul 31-Aug 7** A somewhat more fact-based look at Edmonton's

past than Klondike Days. The celebration includes walking tours, museum exhibits, storytelling and a heritage trade fair; also, the Ukrainian Heritage Cultural Village will present Historic Garden Tours.

### AUGUST

**Gary Allan • Nashville's Electric Roadhouse • Aug 2** This country singer has earned his whiskey voice—he's been traveling the honky-tonk circuit since the ripe old age of 12. This August you'll have a chance to see this up-and-coming country star up close and personal.

SEE PAGE 30

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## Old Strathcona Farmer's Market: you can't beat the freshness

A popular Saturday attraction for locals and tourists alike, the Old Strathcona Farmers' Market has been the bustling heart of the neighbourhood since 1983. Established as a first step toward restoring the Whyte Avenue area, the market has grown from a seasonal event with 20-40 vendors to a year-round affair featuring 125-135 vendors, and attracting a flow of about 10,000 visitors every Saturday.

Why the ever-growing popularity of the market? Market manager Jim O'Neill believes numerous factors are at play, from the variety of fresh produce to the friendly atmosphere. "It's the buskers. It's the hustle and the bustle," he says. "There's a certain camaraderie that's part of the success of farmers' markets in general."

A survey carried out by the Alberta Farmers' Market Association in conjunction with the Department of Agriculture and the University of Alberta confirm O'Neill's suspicions. According to the study, the top three reasons why market-goers keep coming back is the freshness and quality of the produce, the opportunity to support local agriculture and the social atmosphere of the market. O'Neill

suggests that the ability for customers to actually interact with the growers themselves is tied in to all these factors. "We're unique because it's the grower selling his own product," O'Neill says. "They really think it's great."

But it's not just the customers who enjoy the Saturday markets; the vendors do as well. Ruth and Dennis Vriend have been selling their vegetables at the Old Strathcona Farmers' Market since the very beginning, and they see a value in the farmers' market experience beyond the financial incentives.

The Vriend's have tried selling their produce wholesale, but they found the whole process dissatisfying. The farmers' market, however, allows them to provide their customers with a fresher, better-tasting product while working in a pleasant environment. "It's gratifying to get the feedback from customers, that it is so good and fresh and tasteful," Ruth says, adding that they also enjoy the interaction with the other merchants. "The vendors themselves have grown as a family—a community," she says.

Monica Turta, a.k.a. "The Carrot Lady," has been with the market for 10 years, and gives similar reasons for main-

taining what has become a Saturday ritual. While handing out bottles of carrot juice to a steady flow of customers, Monica describes the kind of relationship she has with many of her regulars. "We know their whole life story—they're like part of the family," she says.

Dennis Chau's fresh pasta and sauce business has also allowed him to make new friends across the counter-top. "It's a relaxed environment," he says. "The people are really friendly, and everyone knows each other by face or by name."

This kind of relationship is the result of the pride market vendors take in producing a superior product and in providing exceptional customer service. For Chau, this means offering more than a quality product in a variety of flavours. He also gives recipe advice and cooking tips, all of which are very popular with a steady stream of customers who come from as far away as Fort McMurray on a regular basis specifically for Chau's products.

Tucked between the aisles of sweet-smelling vegetables and taste-tempting baked items and fresh meats, you will also find a selection of unique gift ideas made and sold by local artists

and craftspeople. Maryann Walker's Domestic Arts is one such business that has found a warm welcome at the Market. While she says five years ago, she would never have thought about selling her hand-painted floor cloths and other canvas work at a farmers' market, the Old Strathcona Market has turned out to be a great way to gain exposure for her business. "Because of the sheer number of people, it's a wonderful opportunity," she says. "There's a good cross-section of people coming to the market. It's a wonderful opportunity for arts and crafts people."

Right next door, Linda Finstad agrees. She has found the market to be a great way to subsidize her mail-order business selling hats for people going through chemotherapy-induced hair loss. "It's a wonderful shop window," she says, adding that after working home alone all week, the market also gives her an opportunity to socialize on the weekend. "Everyone's so nice here," she says.

The popularity of the Saturday market has led to a demand for fresh produce during the week. To answer this call, about 20 vendors have opened their stalls on Tuesdays and Thursdays as well. While some craft

vendors also take part in the weekday markets, most of the participants are produce-sellers who are happy to keep up with the demand for fresh produce three days a week. "This means you can eat fresh veggies and fruits all week long," O'Neill says.

While the Tuesday and Thursday vendors say a lot of their Saturday customers also turn up during the week for a fresh supply of their favourite foods, the midweek openings also give people who wouldn't normally come out on Saturday the opportunity to expose themselves to the market experience. "Some people don't like the crowds, are working weekends or can't come out for religious reasons," Ruth Vriend explains. "We also get lots of tourists during the week."

Whether you like to amble from vendor to vendor through the bustling background noise of the Saturday crowds, or prefer the quieter midweek markets, the Old Strathcona Farmers' Market offers a fresh, homegrown product which cannot be matched by any grocery store or mini-mall. "From the ground to your table," Jim O'Neill declares. "You can't beat the freshness of being at the market."







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# Hot town, strummers in the city

"Singer-Songwriter Festival just adores troubadours

By DANA McNAIRN

At least one local singer-songwriter has his doubts about the motives of the people behind this weekend's music festival.

"I have a theory," says Ben Sures, lowering his voice. "It's a conspiracy by all these actors to squeeze out the musicians." Sures is speaking tongue-in-cheek about the fourth annual Edmonton Singer Songwriter Festival. "No, really," he says laughing. "It's the theatre community's nod to the music community!"

"This is a very tight community," adds Paul Bellows. "And it's unique to our city to have this festival put on by the theatre community for musicians. It's two disciplines that respect one another coming together."

The festival began when the TheatREpublic Theatre Society became the production arm of the festival in its second year. Since Ken Brown was the festival's original producer back in 1997 and is TheatREpublic's artistic director, it just made sense to keep the two together. "There are incredible musicians working in this town," says Brown. "They should take centre stage. You have semi-employed actors who give up a great deal of their time volunteering to make this happen.

It's heroic, really."

Brown admits that when he first put the festival together, he wasn't all that familiar with the local scene. "It was a revelation to me about how many incredibly talented singer-songwriters there are in this city," he says. "We are so bombarded from media all over the world, especially the United States. We need to be attuned to what's in our own backyard because it's not inferior quality."

## House party

The presence of one local actor in particular underscores the camaraderie that exists at the festival between the worlds of music and theatre. Andrea House, last seen

onstage in her Sterling-nominated turn as Honey in Shadow Theatre's production of *Who's Afraid of Virginia Woolf?*, will be making her debut at the festival as... well, Andrea House. And she admits she's a bit nervous about it. "If you don't like a character I'm playing, then you don't like the character," she says. "But if someone doesn't like my music, then it's like they don't like me." But she says she's ready to pay her dues and make a crossover. "It's no secret that Andrea House likes to sing," she says with a laugh.

Besides Bellows, House and Sures, the lineup also features Guillaume Bois, Wilf Kozub, Joel Kroeker, Dale Ladouceur, Eric Lambotte, Jim Malmberg, Wendy McNeill, Mike Sadava, Jim Serediak, Spiritwind with Mary Rankin and the Stone



They write (and sing) the songs: Ben Sures.



and Andrea House.

Merchants. Festival attendance is expected to top 500 this year.

Festivalgoers will hear short concerts and workshops as the different acts take the stage. Sures, who will be participating in the Songwriting Sweatshop, explains the format: "The audience will put suggestions in a hat," he says. "We'll pick one and go away and

write a song. Thing is, we've only got an hour to do it. There'll be a lot of artistic license."

"Sure it's about exposure," says Brown, "but it's also a celebration. The focus is on the music. I'd be happy to hear any one of these performers individually, let alone collectively." Brown calls singer-songwriters "the antennae of society" because, as

he says, they're delivering the news of the world—love, politics, social issues—in digestible chunks. "You don't have to look elsewhere," he concludes proudly. "There are great artistic riches right here." ●

*Edmonton Singer Songwriter Festival  
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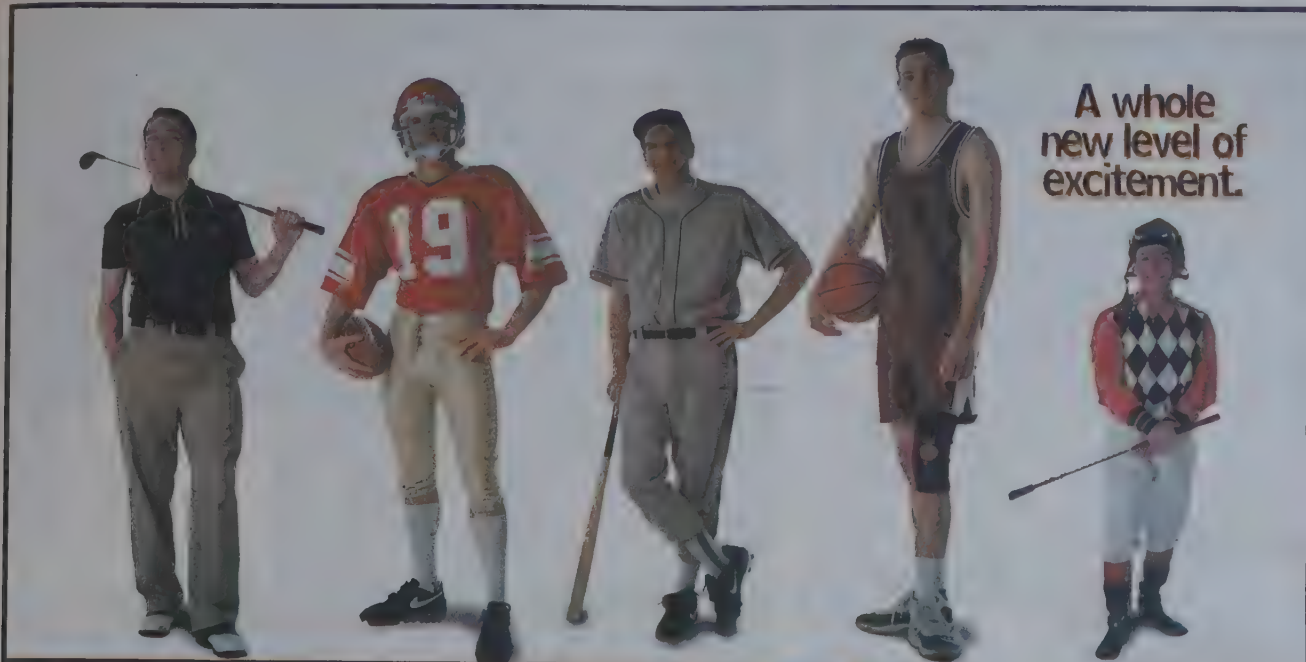
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## Hot Summer Guide

Continued from page 25

**Blueberry Bluegrass and Country Music Festival • Aug 4-6** It's year 14 for this festival and it may be its best year ever with headliners Claire Lynch (making her debut appearance in Alberta) and Herb Pedersen and the Laurel County Ramblers. Chicago's Special Consensus will wow the crowds with their fifth round at Blueberry. Edmonton's own Critical Grass and Jerusalem Ridge will be making appearances. Take the tent and make a full weekend jamboree of it.

**2000 World Youth Baseball Championships • John Fry Park/Telus Field • Aug 4** The world's best 18-year-old players square off on the diamond. Teams from four continents compete for the junior-class title.

**Edmonton Heritage Festival 2000 • Aug 5-7** A wide variety of fatty food from around the world is set to blow Edmontonians away for another year. With

51 outdoor ethnic pavilions to serve you and 60 distinct ethnicities represented, by the end of the three days you'll know how to say "e-coll" in dozens of languages.

**John Walter's Birthday • John Walter Museum • Aug 6** John's long dead, but there'll be plenty of cake and ice cream to draw in the crowds.

**A Taste of History • Fort Edmonton Park • Aug 6** Mmmm... a taste of history... But you better get there quick—the bannock supplies are limited.

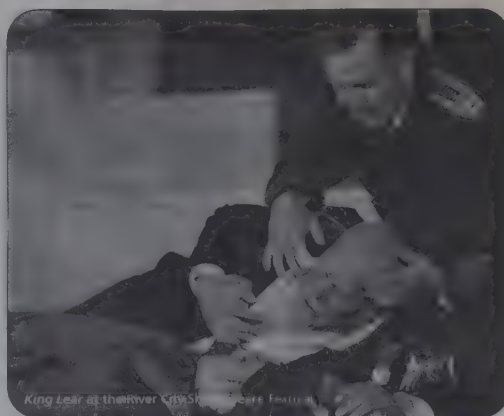
**Summersault • Commonwealth Stadium • Aug 6** Another big-name roadshow decamps in Edmonton this summer. Acts include Our Lady Peace, Smashing Pumpkins, Foo Fighters, Eve 6, Treble Charger, Catherine Wheel and A Perfect Circle. The advance press promises other "cool surprises" as well—f'rinstance, "a vendor village where one can buy hemm-related products and whatnot."

**Stompl • Jubilee Auditorium • Aug 8-13** Hide everything metal. Now in its sixth year at the Orpheum Theatre in New York, the percussion show is hitting the road in search of greener garbage cans.

**Glass Tiger • Red's • Aug 10** First the Village People, then Kiss and Skid Row... Maybe by the end of summer, we'll have worked our way into the '90s.

**Edmonton Folk Music Festival 2000 • Gallagher Park • Aug 10-13** The best folk-fest in North America and arguably the best event of the entire season. Approximately 50,000 fans will show up to cram their ears full of blues, folk, Celtic, gospel, bluegrass and world music. A few of this year's acts include Shawn Colvin, Jackson Browne, Blue Rodeo, Mary Chapin Carpenter, Dar Williams, Blackie and the Rodeo Kings and Wilson Pickett.

**CariWest • Aug 11-13** CariWest faces some stiff competition



from the Folk Music Festival, but perhaps the good-music vibe will help the two events feed off each other. And CariWest can certainly hold its own as a festival. The music, dancing, and fabulous costumes give us a taste of warmer climes.

**Edmonton International Fringe Theatre Festival • Aug 17-27** The 10 wildest days of the year. The Fringe Festival has wormed its extroverted way into

SEE NEXT PAGE

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BY DAVID DICENZO

I've been feeling a little out of the golf loop lately. First, I missed the Telus Open at the Derrick because of a weekend schedule that included a wedding (not mine, thank God... er, no offence, dear) and a Big Brother training session (did you know that complimenting people helps improve their self-esteem?). Then I find out—much too late, of course—that the Golden Bear himself, Jack Nicklaus, was in town to check out the progress on his new course in these parts. Damn!

I did get to see the U.S. Open, though. What a nail-biter, eh? Ho hum. Besides the dominance of Earl's kid (I'm still not gonna say his name), what intrigued me most about the Open at Pebble Beach was the fact that the world's best can be brought to their knees because of some long grass and a nasty wind. Guys were reaching the 80s with alarming regularity.

Well, it was alarming to them, but I thought it was cool.

I was once a hacker who could consistently find the 80s, but achieving lower scores has been a problem for me in recent years. I'll have the occasional exhibition of skill, but it's the consistency that's killing me. I want to find the secret—the secret to getting into the low 80s more times than not.

Playing good golf is nothing more than a progression. You start out shooting 120s, quickly get down to about 100 and if you continue to make solid contact, then 90 is the next step. But 80 is another matter.



What's a guy to do?

"Generally, if you're shooting 90, you're hitting the ball all right," says Kevin Hogan, the pro at Victoria. "Most of the shots lost are around the green and from 100 yards in. You miss a green and then it takes you three to get in."

"The short game is the biggest part of golf, but no one practices that."

Hogan (how can you not be a good golfer with a name like that?) says a good drill would entail throwing a bucket out in a field and trying to chip into it from a variety of distances. "It gives you an idea of feel," he says.

But the guys who take all the skins from their buddies also have a mental grasp of golf. Sure, practising the short stuff (putting, too) is part of it, but keeping in control of your game is

just as important.

"Play every hole like it's a par-five, or a five like it's a par-six," Hogan says. "Don't even worry about your score. You can fool yourself into a good round."

I'm definitely guilty of being preoccupied with my score. I'll usually look at the card and say, "Crap, I need four pars and a birdie coming in to crack 88." A few doubles later and the goal is out of my grasp.

So play smart people—and practice. "Ninety per cent of people still only want to go to the range," says Hogan. "They don't realize that working on your short game will lower your score."

Anyone know where I can find a field? ☺

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## Hot Summer Guide

Continued from previous page

the hearts of Edmontonians everywhere to the point where it's become the climactic event of an event-packed summer. Beyond that, it also allows many of Canada's underexposed actors (including *Vue Weekly* editor Paul Matwychuk!) a shot at front of 15 minutes of fame in front of an audience of an estimated half-million people. The plays are plentiful and uncensored and the beer flows freely as we prove once again that when the world comes to Edmonton, we show them a damn good time.

**Edmonton Dragon Boat Festival • Aug 18-20** It's a festival in true Asian spirit. There's the lion dance, the official ceremonies and a fireworks display right in the hands of their inventors. Then come the two days of boat races. All participants of all skill levels are welcome to take part.

**Edmonton Gun Show • Northlands Park Golden Garter • Aug 20** Antiques, collectibles, military goods and other valuable guns and weapons will be displayed and on sale. Great for everyone from the avid collector to the mildly interested.

**Edmonton Festival Marathon • Commonwealth Stadium • Aug 20** Four marathons for the price of one! There's a fitness level to fit every body.

**Cheap Trick • The Joint • Aug 22** We're working our way out of the '80s, but we've still got a ways to go.

**Ben Harper and the Innocent Criminals • Walderdale Playhouse • Aug 22** Ben's on tour to support his latest album, *Burn to Shine*, and he ought to find a receptive audience for it at the music-starved Walderdale Playhouse.

**Labatt Blues Festival • Aug 25-27** The Labatt Blues Festival is in its second year, and there was some talk that they'd set the bar too high after last year's excellent lineup. Not to worry: this year looks equally



promising, with acts like the Rockin' Highliners, Anson Funderburg and the Rockets and the Fabulous Thunderbirds showing up to express their woes in song.

**Malt Shop Memories • Celebrations Dinner Theatre • Aug 25-Nov 11** Let's hope the food isn't too *Grease-y*. (Get it? "Too *Grease-y*"? Hyuk hyuk hyuk!) Celebrations travels back half a decade to pay a fresh, fab musical tribute to the '50s.

**Harvest Fair • Fort Edmonton Park • Aug 27** Harvest a crop of cultural shows and exhibitions. There's plenty of farm machinery, demonstrations, old-fashioned games and historic carnival rides, as well as the fruit and vegetable sale of the century, put on by the Alberta Produce Guild.

**Friends Ukrainian Music Festi-**

**val • Ukrainian Cultural Heritage Village • Aug 27** A fabulous showcase of Ukrainian music, now in its 15th year. Performers from five to 95 take part in this event, and despite the 85-year generation gap, they share the same tastes in music. Jam sessions, games, family activities.

**Savage Garden • Skyreach Centre • Aug 30** Savage Garden need an *Affirmation*. They're on their way to the city to promote their somewhat-less-than-successful second album.

**Symphony Under the Sky • Hawrelak Park • Aug 31-Sept 4** Catch the last rays of sunshine while you're surrounded by beautiful Hawrelak Park and enjoying the soothing classical music of the Edmonton Symphony Orchestra. The perfect tonic to soothe your frazzled nerves after such a hectic summer.

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# Conditions ideal for New Deal

Toronto house trio won't give a vinyl answer

BY YURI WUENSCH

What the New Deal proposes is a breaking down of pre-conceived notions and barriers. The Toronto trio of keyboardist Jamie Shields, bassist Dan Kurtz and drummer Darren Shearer play house music (as well as ambient, breaks and drum 'n' bass) without the use of vinyl—the live music crowds, Shearer says, have an easier time swallowing the house sound when they see all the instruments onstage. But the real proof that their ideas are different is the diversity of the crowds they play to.

"We have about four distinct markets that we can play to," he says. Obviously, plenty of ravers and club kids will turn up, but, Shearer notes excitedly, "there's the martini lounge sort of social-drinking crowd, which is—believe it or not—a pretty decent crowd to play for. They're very into the music and very knowledgeable."

And even hippie kids, devotees of the Grateful Dead and Phish, are wandering in to hear the New Deal play. "They are the most hardcore loyal fans you've ever met," says Shearer.

## You don't mess around with jam

With all those hippies in the crowd, many people have labelled the New Deal as a jam band. It's a label Shearer initially resisted, but these days, he's less inclined to peel it off. "It's becoming a lot easier for me to deal with the fact that people think we're a jam band," he says. "I think our music has gotten so far away from typical, noodly-guitar-solo music. I think we've been able to diversify ourselves. The one thing that makes people think that the New Deal is a jam band is that we're improvised and the fact that the vibe is about the whole show."

The popular tendency to deify DJs gnaws at Shearer somewhat—



A New Deal for the nation

rather than have people looking up to that great big DJ booth in the sky, he'd much rather have his crowds grounded and at eye level. "The crowd is the number-one energy for the New Deal," Shearer says. "So,

if the crowd is really laid-back and subdued, like in San Francisco, we play more of a subdued set. Some DJs may become a bit more detached from that." That's not to say he doesn't like DJs—he bemoans recent missed opportunities to see DJ Dan and Sasha in Toronto. His preference, though, runs more along the lines of Groove Armada or Daft Punk—artists who bring a sense of realism to their creative process. "People will always feel more of an energy," he says, "when there are live instruments being played onstage.... I don't think we're claiming we never, ever manipulate our music digitally. I think you're allowed some grace to try to perfect it a little bit. There is some manipulation happening, but it's all about capturing what we play live."

## Slave to the rhythm

Some manipulation would probably

allow Shearer a breather during one of their live shows. Even though Kurtz is a capable engineer, Shearer still bangs out 145 to 150 beats per minute on the drums. "It's some of the hardest drumming I've ever played," he says. "I've worked with a Feldenkrais movement instructor who deals with dancers to learn how to move properly—not so much for repetitive stress syndrome or anything like that, but how to be more efficient. I've worked on fluidity and how to keep all my energy in a circle."

Meanwhile, until the New Deal sign with a major label, they're supported by CD sales through their website ([www.sound-and-light.com](http://www.sound-and-light.com)) and the word of mouth generated by their strong live show. "We've been working so incredibly hard from day one," says Shearer. "This band is pretty much an amalgamation of three other groups. We kind of felt like we were driving the bus the whole time with these other groups. It's a lot more collaborative now." ●

## The New Deal

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Velvet Underground:  
Underground Rock with DJ BlueJay

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## disc reVUEs

SEB FONTAINE *PROTOTYPE 3 (Boxed)*

By definition, a prototype is an original model after which other similar things are patterned. However, this excellent series has only improved on the original; the improvements that Seb Fontaine have made include discarding more poppy tracks (such as ATB's "9 p.m. (Till I Come)" from the first installment), in favour of a more consistent sound. That's not to say

*Prototype 1* was a bad couple of CDs, but *Prototype 3* is much, much better.

Fontaine sees CDs as a means of experimenting and toying with tried-and-true dance floor formulas. The very tech house of 2 Smokin Barrels' "Basses Loaded" wends its way towards the Chemical Brothers' "Music Response"—a surprisingly catchy track that's loaded with hooks and funky samples, proving yet again that good music is good music irrespective of whether it's "underground" or "commercial." Another killer track on disc one is Friskoboy's "2000," but the move to more tribal territory with Christian Smith's "Green Mamba" is truly wicked, as is the lush vocal track "Persuasion" by Science Dept. (a.k.a. Danny Howells—watch for this guy).

I was thoroughly softened after listening to disc one, and disc two toughens things up a bit more without sacrificing diversity. Fontaine really seems to be listening to the music,

not obeying hand-me-down notions of which artists or labels ought to mix well together. Moby's "Natural Blues" mixes into Oliver Lieb's "Subraumstimulation," and so on and so forth. Look for more cuts by Cliff Tangredi, Amethyst, Marmion, Cygnus X and others. Seb Fontaine can stop making *Prototype* discs now—the "final product" discs are going to be scarier than shit. ★★★★★ —YURI WUENSCH

DOC MARTIN *IMPERIAL DUB RECORDINGS VOL. 2 (IMPERIAL DUB)*

Anytime a house CD that's up for review graces my palms, I'm a happy man. There's always a new hard house, Nu NRG or other progressive stuff to sift through, but never enough straight-up house discs.

Doc's challenge with this CD is twofold. One, it represents a comeback after he narrowly escaped dying last year from acute pancreatitis. Two, any time a mix CD comes out whose tracks all come from one label, I get a bit

worried—often the lineup is overly repetitive or relies too much on the stronger tracks to prop the fluff. Happily, this CD has everything going for it. This is Doc Martin, after all, one of the founding fathers of North American dance culture. And this is Imperial Dub, one of the finest house labels out there.

No fewer than five Dubtrise Sound System tracks appear on the disc. In fact, the word "dub" appears even more often than that. No matter—everything works. All credit has to go to Martin. In the hands of any other DJ, this mix could have been very flat. Doc not only breathes life into the CD with creative mixing, but also, by dropping a vocal sample throughout the mix, he gives the whole thing a sense of unity. (It's also the kind of sample that makes me itch to know where it came from. I'm pretty sure it's from Dubtrise Sound System's "Wednesday Night," but I can't be sure.) And in a way, I hope I never find out.) ★★★★★ —YURI WUENSCH

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# WUE Weekly

Invincible, DJ Fatel & DJ Lexus

**BACKROOM VODKA BAR—10324 Whyte Ave.** • WED: Roots, breaks and hip hop with DJ Spilt Milk and weekly guests • THU: Hard Times, with resident DJ Davey James and guests David Stone and Graham Lock • FRI: Chunky Monkey with resident DJ Ryan Mason and guest DJs—JUNE 30: Phe-lan (Calgary) • SAT: Funkt, house with DJ Andy Pockett and Darren Pockett • SUN: Sugar, hip hop and R&B with guest DJs

**BLACK DOG FREEHOUSE—10425 Whyte Ave.** • 439-1082 • TUE: Digital Underdog, with guests

**CALIENTE NIGHTCLUB—10815 Jasper Avenue.** • 425-0850 • FRI: Funktion Fridays, with DJ Instigate • SAT: Bentu (live) • SUN: Long Weekend Jam with DJ

**CRISTAL LOUNGE—10336 Jasper Ave.** • Info 426-7521 • FRI: Caribbean Nights with Hot Sands (live) • SAT: Red Hot with DJ Instigate

**GROUND ZERO—10551 Whyte Ave.** • WED: Main—Stark, with DJ mikrofeelya • THU: Main—Retro & Classic Thursdays with DJ Lefty • FRI: Main—DJ Kool Luc Manovers with Roland the Bastard (UK), Tryptomene and Ed Fong • SAT: Main—Symmetry with DJ Code Red with guests; upstairs—DJ Dada • SUN: upstairs—Apocalypse with P.R. Dougless and DJ Cody

**LUSH/THE REV—10030A-102 St.** • 424-2851 • TUES: Triple Threat, with guest DJs

WED: Main—Classics with DJ Loki; Velvet—Ariel & Roel • THU: Chemistry, with resident Geoffrey J., Solo and guest DJs—JUN 29: John Acquaviva (Toronto) • FRI: Main—Pussycat with DJ David Stone GmbH and Helmut Von Derkin; Velvet—DJ Blue Jay • SAT: Main—DJ Simon Locke; Velvet—guest DJs

**NEW CITY COMPOUND—10167-112 St.** • 413-4578 • WED: Suburbs—Resonance, with David Lee and Darcy Ryan • THU: Suburbs—Sympathy For The Club Scene, with P.R. Dougless • FRI: Freedom, with DJs Nicky Miago, Jakob, Donovan, Malfunk and guests • SAT: Saturdays Suck, with DJs Blue Jay and Schizo • SUN: Sunday Service, with mikrofeelya

**POWER PLANT—North Power Plant Building, U of A.** • FRI: Inga's Night Out, with DJ Inga • SAT: DJ Davey James

**RED'S—Phase III, West Edmonton Mall.** • FRI JUN 30: Summer Recess R&B Party, with DJ Wax, DJ Ice and DJ Kwake

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## new sounds

reVUEs of this week's  
newest discs

**HOLLY COLE**  
*ROMANTICALLY HELPLESS (ALERT)*  
**K.D. LANG**  
*INVINCIBLE SUMMER (WARNER)*

Two of Canada's premier female singers have new discs out, both of which feature some of the same session players and songwriters (foremost among them bassist David Piltch) and both of which highlight each singer's comparative strengths and shortcomings.

Even though Holly Cole first made a name for herself as a jazz singer, her colourless performances of jazz standards have always been the weakest part of her repertoire—and on *Romantically Helpless*, she contributes some pretty terrible versions of "Come Fly With Me," "That Old Black Magic" and "Don't Fence Me In." Cole has spent a large chunk of her career trying to be hip and sultry—both in her early days as a cocktail-dress- and satin-glove-wearing torch singer and her later, even odder phase as a Tom Waits cover girl—but it may be time for Cole to face up to the fact that her real talent is as a pop singer. The best cut on *Romantically Helpless* is the title track—a well-produced bit of adult pop (even if the sentiment "I don't want to hurt you/I just want someone to have a good time with" is a little trivial). Her takes on "Dedicated to the One I Love" and Stephen Sondheim's "Loving You" are also standouts on an erratic disc.

K.D. Lang, by contrast, always seems effortlessly in command of her material, no matter what vein she chooses to sing in. (On last year's *Onda Sonora* disc, she even turned Brazilian.) Lang's new release, *Invincible Summer*, is an immensely satisfying mix of classic pop with a swoony, modern-day romantic sensibility. ("My heart aches," she sings on the leadoff track. "Is it you calling?/If I'm alone in this, I don't think I can face/The consequences of falling.")

The solarized photography on the album cover and the recurring references to summertime romance in the songs recall those great Astrud Gilberto albums Verve put out in the '60s, but the sounds that come out of Lang's mouth couldn't be more different from the modest, inhibited voice you associate with Gilberto. Lang never seems inhibited for a moment on *Invincible Summer*—she never reaches for an effect or a note; as Lang soars above producer Damian LeGassic's nimble string-and-electronics arrangements, it's as though she's been swept away on a summertime breeze. (Lang's conviction excuses the occasionally clumsy and overly poetic lyrics that appear on songs like "Smile" and "Curiosity.")

It's too bad Holly Cole used the title *Romantically Helpless* first; on this disc, K.D. Lang sounds *Helpless* and *Invincible* all at the same time. *Helpless*: ★★; *Invincible*: ★★★★★ — PAUL MATWYCHUK

## DUSTY TRAILS (ATLANTIC)

*Dusty Trails* is the creation of Vivian Trimble and Josephine Wiggs, two music-industry veterans whose names

nevertheless make them sound like they could be characters in Stewart Lemoine plays; and just when you think the grooves on their new, lounge-flavoured, self-titled disc couldn't get anymore wispy and gossamer-sounding, along comes the lyrics of a track called "Est-ce que tu..." which Trimble and Wiggs whisper in French.

Which isn't to say that *Dusty Trails* doesn't weave a spell; it's full of catchy beats and seductive melodies that, while they probably won't lure you out onto the dance floor, will likely get you moving rhythmically back and forth in your chair. (The closest disc comes to rocking out—er, do the kids still call it "rocking out"?—is "Roll the Dice," and even then the loudest noises are the strategically muted handclaps that pop up during the chorus.) This disc is so completely relaxing that, for all its artistry, it's sometimes easy to forget that you're even listening to it. And that's *Dusty Trails*' only drawback: It's so ethereal that at times it feels like the slightest breeze could blow it away. Like the vanished lover they sing about on the track "You Freed Yourself," this disc has a way of "slipping through your fingers, shifty like sand." ★★★ — PAUL MATWYCHUK

CONNIE KALDOR LOVE IS A TRUCK  
(COYOTE ENTERTAINMENT)

Montreal native Connie Kaldor, veteran of every folk festival from Edmonton to Edmonton since the middle 1970s, is back with a handful of new songs that will surely please the old fans. Her voice remains as sweet and emotional as it ever was, and her songwriting is just as poignant. It's nice music for a summertime Sunday afternoon. Too bad not every day feels like a Sunday.

Singing of love, life, dreams, trucks, love and Ireland in her uniquely gentle way, *Love Is a Truck* is a soothing disc—just what any 50-something folkster needs between sips of pastel peach wine and checks of the stock market page. Oh, the old hippies have changed, but Connie Kaldor hasn't; her music still embodies a Saltspring Island state of mind.

These days, though, the spirit that Kaldor sells in her music reflects more of a failed dream than a promise of the future. Kaldor's generation sought to carve out a new path but ended up selling junk bonds on Bay Street. The remaining earth mamas are still trying to fix their old man's jeans with colourful patches they just can't find amongst the ruins of the burned-out cabin that is 1970s Canada. Kaldor remains part of the pantheon of Canadian folkies—Valdy, Cockburn and McLaughlin—who, depending on your point of view, either burned out or faded away. ★★★ — IAN MULDER

DWIGHT YOAKAM  
DWIGHTYOAKAMACOUSTICMUSIC.NET  
(REPRISE)

The title suggests a joke, a small touch of irony perhaps—Dwight Yoakam's music hardly suggests high technology. He's well-known for dipping his cup deeply into the well of traditional folk and country styles that's at the core of the American musical heritage. But the title isn't a joke; it's a marketing feature meant to entice purchasers to Yoakam's website. And the supreme irony is that the site is "under construction," has hardly any information and simply serves as a link to other Yoakam sites that are largely maintained by fans. Ha.

Despite the dumb title, the disc's 25 tracks are all smoking. Hits like Yoakam's cover of Elvis Presley's "Little

Sister" are deep on soul and Southern rhythm. Tunes like "It Won't Hurt" burst at the seams with unrestrained feeling worthy of Gram Parsons—and that's high praise indeed.

In spite of the record company's none too subtle marketing shtick, this is a fine collection of Yoakam's music and an excellent primer in traditional songwriting. ★★★ — IAN MULDER

DURAN DURAN POP TRASH  
(HOLLYWOOD)  
A-HA MINOR EARTH MAJOR SKY  
(WEA)

Unlike A-Ha, Duran Duran managed to remain on the pop culture map throughout the '90s, with mixed results—1995's *Thank You* should have been answered with a stern "No thank you." It's no wonder that John Taylor finally decided to call it a day and join Andy and Roger in quiet retirement. Their most successful '90s album, 1993's *The Wedding Album*, spun out two singles, "Ordinary World" and "Come Undone," that hit the charts with characteristic Duran aplomb.

Both of those singles were ballads, which underscores the fact that Duran Duran's forays into funky rhythms, beginning with 1988's *Notorious*, were a wee bit misguided. Nobody wanted to hear singer Simon Le Bon's attempts at getting a brand new bag—everyone wanted "Save a Prayer" redux. It's not surprising, then, that their new disc, *Pop Trash*, begins with the Beatlesque "Someone Else Not Me." The elegantly wasted pose Le Bon perfected in the 1980s is back—perhaps a little older and wiser, but still pouting vainly.

*Pop Trash* also contains some ironic acknowledgments of the passing years—songs like "The Sun Doesn't Shine Forever" and "Pop Trash Movie" deal with aging idols' efforts to come to grips with their bygone glory days. Anxiety is a common thread throughout *Pop Trash*, as Le Bon's characters croon for the psychotropic chill of "Lady Xanax." Along with cohorts Nick Rhodes and guitarist Warren Cuccurullo, Le Bon deals with fame's backlash with paranoid humour.

Norway's A-Ha, however, have chosen to dive even deeper into gloomy atmospheric. Although the perky "Take on Me" became their signature tune, it was not typical of their darkly melancholy debut album, *Hunting High and Low*. Their subsequent releases may have been commercial flops, but they nevertheless produced a few understated gems, like "Stay on These Roads" and "The Living Daylights."

It's a pleasant surprise to see the trio of Morten Harket, Magne Furuholmen and Paul Waaktaar-Savoy together again, making no attempt to excuse—or even acknowledge—their past work. *Minor Earth Major Sky* is a mature collection of songs with exceptional production values. The remarkable thing about the disc is the ease with which A-Ha have grown and adapted to the times. They've proven that they have more than a few good ideas left in them—"Velvet" is a crystalline ballad marked by delicate harmonies, while the bouncing melody of "The Sun Never Shone That Day" counters the downbeat lyrics, which describe a world in which "everybody holds their own, everybody lives alone, everybody hogs the phone."

In the end, Duran Duran are too clever by half. They may have trounced everyone way back in the mighty 1980s, but it seems that A-Ha is now getting the last laugh. *Trash*: ★★★; *Minor Earth*: ★★★★★ — DAVE JOHNSTON

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# Here comes the story of the hurricane

*The Perfect Storm:* I can't stand the rain

By MATTHEW KOWALCHUK

**Y**ou've heard the tagline: "In the fall of 1991, the *Andrea Gail* left Gloucester, Massachusetts... Two weeks later, an event took place that had never occurred in modern history."

And you've seen the Wave. A 200-footer that towers over the *Andrea Gail*, making it look like a toy boat in, well, in a really big storm.

The tagline and the Wave give you all the information you need to know about the plot of *The Perfect Storm*. Small fishing boat leaves port, meets up with ferocious, unforeseen "Storm of the Century" (oh, by the way, I'm about to blow the ending here), small fishing boat loses radio contact and is never heard from

again. It's based on a true story. Astute viewers will catch the point where the script becomes speculative. (Hint: they lose radio contact.)

George Clooney plays Captain Billy Tyne (but his crew just calls him "Skip") in his trademark George Clooney-ish way: never over the top, but somehow always commanding your attention. Clooney appears here opposite his *Three Kings* co-star, Mark Wahlberg, whose turns in *Boogie Nights* and *The Basketball Diaries*

have established him as a much more unpredictable performer. And so it's disappointing to see him playing it so safe in *The Perfect Storm*—or at least, to see him being held back by a script that allows all the human characters to be upstaged by the effects.

And the storm that Industrial Light and Magic has whipped up here really is perfect in all its magnificent, horrific glory. The waves that appear in the film have been toned down from the poster to a

more accurate 100 feet—but they're still quite daunting, and more than enough to leave you a little unsteady on your feet as you walk out of the theatre.

Unfortunately, the storytelling by *Das Boot* director Wolfgang Petersen is equally wobbly. He begins the story in Gloucester, a few days before the *Andrea Gail* is set to sail, and for half an hour we have to endure a long series of sappy, clichéd goodbye scenes while the score by James Horner (*Titanic*) makes everything even sappier.

## The maelstrom chronicles

But trouble is a-brewing elsewhere. A hurricane is making its way north-east up the Atlantic coast, and meanwhile, there's another raging storm about to collide with the first storm's path, creating the "perfect storm" of the movie's title—an unthinkable violent maelstrom directly into which the tiny *Andrea Gail* has unwittingly set sail.



Rainy night in Massachusetts: Mark Wahlberg and George Clooney in *The Perfect Storm*

Strangely, though, for all the time we've spent with the ship's crew in that first half-hour, we haven't formed any emotional attachments to them, and we care even less about the other people we're suddenly introduced to who also get caught in the storm. For instance, there's an interesting subplot about a rescue helicopter that finds itself in need of rescuing itself after it plunges into the ocean in the middle of the hurricane—but not enough time is spent on it.

*The Perfect Storm* is a gripping story—at least, it was when Sebastian Junger told it in the best-selling book this movie is based on—but it's been translated into a poorly told film. The storm of special effects is thoroughly convincing, but as drama, this film doesn't even get its feet wet. ☹

**The Perfect Storm**  
Directed by Wolfgang Petersen •  
Starring George Clooney, Mark Wahlberg and Diane Lane • Opens Fri, Jun 30

## Squirrel, interrupted

*Rocky and Bullwinkle* travel surprisingly well to big screen

By JOSEF BRAUN

**H**aving already taken a few unpleasant dips in the fetid waters of this summer's billion-dollar would-be blockbusters, I fully expected that Hollywood's latest TV cartoon-meets-the-big-screen extravaganza would be yet another torturous viewing experience. What a relief, then, to find that *The Adventures of Rocky and*

*Bullwinkle* is not another exercise in exploitation, but a feature as amusing and silly as the very best episodes of the classic animated TV series that inspired it. It's engaging for adults, thanks to its lightly satirical jabs at TV and the Internet, but it will likely still captivate kids with its zany stunts and the klutzy heroic duo at its centre.

The plot, naturally, is totally absurd. Thirty-five years after their show's cancellation, flying squirrel Rocky and bumbling, talking moose Bullwinkle still live in Frostbite Falls, where all the trees have been clear-cut, and the narrator (as in the series, a constant source of

SEE NEXT PAGE



*The Adventures of Rocky and Bullwinkle:* The Rocky-moose movie out of my ass!

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# Papa's got a brand new flag



War is real. With Gibson's passion for brotherhood in *The Patriot*.

Mel Gibson plays a redcoat-chopping father in *The Patriot*

BY PAUL MATWYCHUK

Mel Gibson played himself recently on an episode of *The Simpsons*. The story revolved around Gibson's remake of *Mr. Smith Goes to Washington*—Gibson, following Homer's advice, replaced Jimmy Stewart's famous filibuster scene with a hilariously ultraviolent sequence in which a machine-gun-wielding Mr. Smith shishkebabbed a corrupt senator by hurling a nearby flagpole through his chest. There's nothing quite so over the top in Gibson's new Revolutionary War epic, *The Patriot*, although it should be mentioned that in the climactic battle sequence, he unseats the villain—the haughty, child-murdering British Colonel Tavington—from his horse by jamming an American flagpole into the poor creature's chest.

*The Patriot* was written by Robert Rodat, who also penned *Saving Private Ryan* and who initially seems to have intended the film as a gritty tale of personal sacrifice, the story

of a family man whose morality is tested in the crucible of war. But the film was directed by Roland Emmerich, who also directed *Independence Day* and *Godzilla*, and who is in the exclusive business of making crowd-pleasing Hollywood blockbusters. It's Emmerich who wins out; the battle scenes feature a lot of *Private Ryan*-level brutality and overcranked camerawork, but instead of exposing the horrors of war, Emmerich just wants to give the audience some cheap zaps—when a cannonball takes off a soldier's head, or when Gibson plants a tomahawk right between a redcoat's eyes, you can practically hear him in the editing suite, thumping the cutters on their shoulders and shouting "Zowie!"

## Patriot names

Gibson plays the film's hero, Benjamin Martin, who proved himself a mean man with a tomahawk during the French and Indian War, but who, as the film opens, simply wants to be left alone to raise his family. But he does not live in peaceful times; it's 1776, the American colonists have risen against the British government, and when Colonel Tavington cold-bloodedly kills Martin's son, Martin is forced to

march into battle once more. (*The Patriot* is like *Braveheart* and *Rob Roy* in that their heroes' decision to rise up against their oppressors is never politically motivated; there's always some snooty aristocrat who's raped and murdered their family.)

*The Patriot* is the kind of historical epic audiences tend to like best: the kind that doesn't require you to know the first thing about history. Instead, the story mostly revolves around Martin's vow to avenge his son's death, as well as his relationship with his eldest son, Gabriel (an appealing performance by Heath Ledger), who has enlisted along with his father in the rebel militia and who obeys a code of honour that Martin abandoned long ago. It's a handsome-looking film—cinematographer Caleb Deschanel gives the images the same golden haze of Americana that he lent *The Natural* and *The Right Stuff*—and Rodat's script tells a lucid, eventful story that never drags, even though the film is almost three hours long.

## Silent and deadly

Too bad it's hokum. *The Patriot* is utterly shameless: for instance, Martin has a daughter who hasn't spoken a word since her mother died, but who tearfully runs toward him just as he's riding off to battle, sobbing "Papa! Papa!"

SEE PAGE 39

making guest appearances left and right, the film suffers a severe case of cameo-itis; the worst scene features Whoopi Goldberg in a quickly grating role as a starstruck judge. Luckily, director Des McAnuff's energetic pacing keeps the draggy scenes to a minimum.

## Spy in the house of love

What really makes *Rocky and Bullwinkle* click are the marvelous performances by Jason Alexander, Rene Russo and De Niro as the live-action versions of the cartoon villains (with Russo easily reviving erotic boyhood fantasies of the shapely, deep-voiced Natasha). Playing cartoon characters may not sound like a big deal, but try picturing a live actor trying to pull off Homer Simpson and you can imagine the challenge this cast faced. The film's integrity rests on these three actors who, with surprising understatement, play their roles with the perfect amount of two-dimensional virtuosity. When one of

his assistants makes a passing reference to that other animation-meets-live-action caper *Who Framed Roger Rabbit?*, De Niro's Fearless Leader shouts venomously "This is totally different!"

*Rocky and Bullwinkle* works best in moments like that one, when it doesn't take itself too seriously. But be forewarned: an undercurrent of bargain-basement sentimentality runs throughout the film by way of the pretty young FBI agent, whose vomit-inducing final sentiment—"What you believe in when you're young can still be true when you grow up"—may be more than some can bear. This feel-good gooeyness has little to do with the rest of the film, however, and most moviegoers will likely find themselves having a great time with a minimal amount of kiddie-movie condescension. ☺

*The Adventures of Rocky and Bullwinkle*  
Directed by Des McAnuff • Starring  
Rene Russo, Jason Alexander and  
Robert De Niro • Opens Fri, Jun 30

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## Rocky and Bullwinkle

Continued from previous page

witticisms) is reduced to narrating his rather dull life at home with mom. But their Pottsylvania adversaries, Fearless Leader, Boris and Natasha, devise a method of traveling into the real world and taking control of America via a monopolistic superstition which airs television programs so bad, its viewers turn into hypnotized zombies. So it's up to squishingly cute FBI agent Karen Sympathy to rip our hairy heroes out of their cartoon limbo and bring them to New York City to stop the evil plan.

Structurally, *Rocky and Bullwinkle* is a road movie, which allows screenwriter Kenneth Lonergan (*Analyze This*) to throw in whatever wacky diversions he can think of. Some of which work better than others. (Co-producer Robert De Niro spoofing his often-spoofed *Taxi Driver* "You talking to me?" speech is not a highlight.) With celebrities

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# FILM Weekly

## NEW THIS WEEK

**The Adventures of Rocky and Bullwinkle** (CO) Robert de Niro, Jason Alexander and Rene Russo star in *Cousin Bette* director Des McAnuff's blend of live action and animation, in which a flying squirrel and a talking moose attempt to foil a diabolical villain's scheme to unseat the president of the United States.

**Art in Motion: The Animation of Norman McLaren** (M) A selection of short films by the celebrated and innovative Canadian animator. *Zeidler Hall, The Citadel; Fri, Jun 30: 9:30pm, Sat, Jul 1: 7pm*

**Beyond the Mat** (GA) Wrestlers Mick "Mankind" Foley, The Rock, Terry Funk, Jake Roberts and Chyna are featured in Barry Blaustein's eye-opening documentary about the larger-than-life world of professional wrestling.

**Brigadoon** (EFS) Gene Kelly, Van Johnson and Cyd Charisse star in *Gigi* director Vincente Minnelli's 1954 film version of Lerner and Loewe's beloved musical about two American tourists who stumble across an enchanted village tucked away in the Scot-

tish highlands. *Provincial Museum Auditorium; 102 Ave & 128 St; Mon, Jul 3, 8pm*

**The Genius of Lenny Breau** (M) Emily Hughes's documentary tribute to her father, the legendary guitarist Lenny Breau. Featuring tributes from Chet Atkins, Pat Metheny and Steve Vai. *Zeidler Hall, The Citadel; Fri, Jun 30: 7pm, Sat, Jul 1: 9pm*

**New Waterford Girl** (P) Liane Balaban, Nicholas Campbell and Mary Walsh star in *Pump Up the Volume* director Allan Moyle's low-key comedy about a misfit teenage girl who dreams of moving away from her small, dreary Cape Breton hometown and studying art in Manhattan.

**The Perfect Storm** (CO, FP) George Clooney, Mark Wahlberg and Diane Lane star in *Air Force One* director Wolfgang Petersen's spectacular, fact-based adventure film about a crew of fishermen whose boat gets caught in the most violent storm of the century. Based on the book by Sebastian Junger.

## FIRST-RUN MOVIES

**Big Momma's House** (CO) Martin Lawrence, Nia Long and Paul Giamatti

star in *Never Been Kissed* director Raja Gosnell's farce about an FBI agent whose latest undercover assignment requires him to masquerade as a hefty elderly woman.

**Boys and Girls** (CO, FP) Freddie Prinze Jr., Claire Forlani and Jason Biggs star in *She's All That* director Robert Iscove's fluffy romantic comedy about two long-time friends, each with a long string of failed relationships behind them, who contemplate dating each other.

**Chicken Run** (CO, FP) The voices of Mel Gibson, Miranda Richardson and Julia Sawalha are featured in *The Wrong Trousers* director Nick Park's charming animated film about a group of barnyard hens who execute an improbable plan to escape their fate as chicken pie filling.

**The Cup** (P) A cast of non-actors play fictionalized versions of themselves in this sweet-natured film by Tibetan lama Khyentse Norbu about a remote monastery's attempts to hook up a satellite dish so that the locals can watch the World Cup soccer tournament. In Hindi with English subtitles.

**Dinosaur** (FP) The voices of D.B. Sweeney, Julianna Margulies and Delia Reese are featured in this computer-animated adventure about a herd of dinosaurs who embark on a life-or-death search for a legendary nesting ground when a meteor storm turns their world into a wasteland.

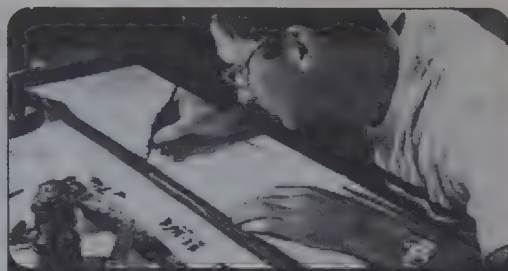
**Fantasia 2000** (CO, FP) Classical compositions by Beethoven, Stravinsky, Gershwin and others provide the inspiration for this collection of short animated cartoons, an updated version of Walt Disney's 1940 classic *Fantasia*

**Ghost Dog: The Way of the Samurai** (P2) Forest Whitaker stars in *Dead Man* director Jim Jarmusch's cross-cultural gangster movie as a hermit-like contract killer in modern-day New York who lives by the code of the Japanese samurai warriors of the 18th century.

**Gladiator** (CO, FP) Russell Crowe, Joaquin Phoenix and Connie Nielsen star in *Blade Runner* director Ridley Scott's epic film about an ancient Roman general who vows revenge on the cruel emperor who has stripped him of his rank and enslaved him to a life of combat in the gladiatorial arena.

**Gone in 60 Seconds** (CO) Nicolas Cage, Angelina Jolie and Robert Duval star in *Kalifornia* director Dominic Sena's smash-'em-up about a master car thief who agrees to take part in one final, massive, daring heist before retiring.

**Island of the Sharks** (SC) Linda Hunt narrates Howard Hall's IMAX documentary about Cocos Island, the volcanic Caribbean island famous for having the highest concentration of large, predatory



Now that he's finally received his justly deserved Canadian Screen Award, Norman McLaren, who is filling the multiplexes, perhaps it's a good time to remember the artistry of Canadian animation pioneer Norman McLaren. This weekend, the Metro Cinema is featuring *The Art of Norman McLaren*, a tribute to the man variously referred to as "the poet of animation" and "the back of animation" and whose ability to animate virtually anything, from actors to chairs to film itself, remains astonishing (if not all that funny) even today. The film plays Zeidler Hall Friday at 9:30 p.m. and Saturday at 7 p.m.

marine life in the world.

**Me, Myself and Irene** (CO, FP) Jim Carrey and Renee Zellweger star in *There's Something About Mary* directors Peter and Bobby Farrelly's outrageous comedy about a schizophrenic highway patrolman who shizoneers two personalities both fall in love with the same woman.

**Mission: Impossible 2** (CO, FP) Tom Cruise, Dougray Scott, Ving Rhames and Thandie Newton star in *Face/Off* director John Woo's stunt-packed adventure in which secret agent Ethan Hunt and his team of elite operatives try to prevent a group of terrorists from unleashing a lethal virus.

**The Patriot** (CO, FP) Mel Gibson and Heath Ledger star in *Godzilla* director Roland Emmerich's historical epic about a South Carolina farmer who reluctantly enlists alongside his son as a militiaman in the Revolutionary War.

**Road Trip** (CO, FP) Breckin Meyer, Amy Smart and Tom Green star in *G.G. Allin: Hated* director Todd Phillips's lowbrow comedy about four friends who set off on a frantic, 1,000-mile cross-country trip to retrieve an incriminating videotape one of them accidentally mailed to his girlfriend.

**Shaft** (CO, FP) Samuel L. Jackson, Toni Collette, Christian Bale and Richard Roundtree star in *Boyz n the Hood* director John Singleton's action flick about a supercool detective's efforts to catch a murderer before he kills the only witness to his crime. Based on the 1971 blaxploitation classic directed by Gordon Parks and the character created by Ernest Tidyman.

**Shanghai Noon** (CO, FP) Jackie Chan, Owen Wilson and Lucy Liu star in director Tom Dey's amiable martial arts Western

about an imperial guardsman who teams up with a flaky train robber to rescue a beautiful kidnapped princess.

**Siegfried and Roy: The Magic Box** (SC) Anthony Hopkins narrates *T-Rex: Back to the Cretaceous* director Brett Leonard's effects-heavy documentary about the flamboyant Las Vegas magicians and animal trainers.

**T-Rex: Back to the Cretaceous** (SC) Peter Horton and Liz Stauber star in *The Lawnmower Man* director Brett Leonard's 3-D IMAX film about a paleontologist's daughter who travels back in time to the Cretaceous era.

**Titan A.E.** (CO, FP) The voices of Matt Damon, Drew Barrymore and Bill Pullman are featured in this animated sci-fi adventure by *Anastasia* co-directors Don Bluth and Gary Goldman about a teenager who embarks on a quest for a mysterious ship that may hold the key to freeing mankind from the alien race that has enslaved them.

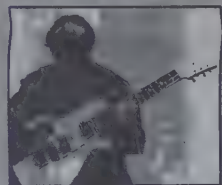
**U-571** (CO) Matthew McConaughey, Harvey Keitel and Bill Paxton star in *Breakdown* director Jonathan Mostow's World War II action picture about a crew of sailors who are stranded on a German submarine when a plan to recapture a Nazi code machine goes awry.

## LEGEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
P2: Princess II Theatre, 433-0728  
SC: SilverCity IMAX, Famous Players  
WE: WE 484-8581

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## FAMOUS PLAYERS

SHOWTIMES EFFECTIVE:  
FRI, JUNE 30-THU, JULY 6, 2000.

**THE PERFECT STORM (PG)** THX No passes  
1:30 4:15 7:00 9:45 Coarse language.

**THE PERFECT STORM (PG)**  
THX No passes. 1:30 2:30 3:30 4:30 5:30 7:00 7:30 8:00  
10:00 10:30 11:00

**ROAD TRIP (18A) THX** P-30  
12:00 12:30 2:10 2:50 4:40 5:10 6:50 7:30 9:10

**FANTASIA 2000 (G) THX** 12:15 2:25 4:20 4:30

**SHAFT (14A) THX** Violence and coarse language throughout.  
No passes. 1:40 4:50 8:20 10:50

**TITAN A.E. (PG) THX**  
12:20 2:40 5:00 7:50

**GONE IN SIXTY SECONDS (14A) THX**  
1:10 4:40 8:10 10:20 11:10

**DINOSAUR (PG) THX**  
12:40 3:00 5:20 7:40

**MISSION: IMPOSSIBLE 2 (14A) THX**  
12:00 4:10 7:10 10:10 10:40

**SHANGHAI NOON (PG) THX**  
Coarse language.  
4:40 7:30

**GLADIATOR (14A) THX**  
Gory violence.  
12:00 3:20 6:40 9:50

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## WESTHURST CIN.

**THE PERFECT STORM (PG)**  
Coarse language. No passes.  
1:00 4:00 7:00 10:00

**GONE IN SIXTY SECONDS (14A)**  
1:15 4:00 7:40 10:10

**CHICKEN RUN (G)**  
No passes.  
1:30 2:30 4:30 6:45 9:00

**ME, MYSELF AND IRENE (18A)**  
1:10 2:10 3:15 5:45

**THE PATRIOT (14A)**  
Graphic violence.  
No passes.  
12:45 4:15 8:15

**GATEWAY 8** 29 Ave. Calgary Tel. 424-6977

**THE PERFECT STORM (PG)**  
Coarse language.  
No passes.  
1:00 3:30 7:00 9:30 10:15

**BOYS AND GIRLS (PG)** Suggestive language. 9:30

**FANTASIA 2000 (G)** 12:45 2:40 6:40

**SHAFT (14A)** Violence and coarse language throughout.  
No passes. 1:45 4:20 7:10 9:40

**CHICKEN RUN (G)** No passes. 12:30 2:30 4:30 6:50 9:20

**MISSION: IMPOSSIBLE 2 (14A)** 1:15 4:00 7:00 10:00

**GONE IN SIXTY SECONDS (14A)** 2:00 4:40 7:45 10:15

**GLADIATOR (14A)** Gory violence. 12:40 2:40 4:45 9:45

**DINOSAUR (PG)** 12:50 2:50 4:50 7:55

## CINEMA CITY 12

3623-99 STREET 463-5481

SHOWTIMES EFFECTIVE:  
FRI, JUNE 30-THU, JULY 6, 2000.

**RULES OF ENGAGEMENT** 14A  
Graphic violence. Sat Sun 11:10 Daily 1:50 4:30 7:05 9:50  
Midnight In Sat only 12:15

**U-571** PG  
Violence. Sat Sun 11:45 Daily 2:30 4:45 7:15 10:05  
Midnight In Sat only 12:15

**28 DAYS** 14A  
Sat Sun 11:25 Daily 2:00 4:50 7:30 9:35  
Midnight In Sat only 11:55

**BATTLEFIELD EARTH** PG  
Not suitable for younger children. Sat Sun 11:40  
Daily 2:10 4:35 7:05 9:45 Midnight In Sat 12:05

**KEEPING THE FAITH** PG  
Coarse language. Sat Sun 11:05 Daily 1:45 4:25 7:00 9:40  
Midnight In Sat only 12:15

**FREQUENCY** PG  
Graphic violence. Sat Sun 11:35 Daily 2:15 4:30 7:00 10:05  
Midnight In Sat only 12:30

**I DREAMED OF AFRICA** PG  
Sat Sun 11:30 Daily 1:15 4:20 7:00 9:25 12:00

**MISSION TO MARS** PG  
Sat Sun 11:35 Daily 1:35 4:20 7:00 9:25  
Midnight In Sat only 12:00

**SCREWED** 14A  
Coarse content. Sat Sun 12:00  
Daily 2:30 4:55 7:35 9:30 Midnight In Sat only 11:50

**THE SKULLS** 14A  
Sat Sun 11:50 Daily 2:25 5:05 7:40 10:10  
Midnight In Sat only 12:15

**BONED MUST DIE** 14A  
Violence throughout. Sat Sun 11:15  
Daily 1:35 4:10 7:10 9:15  
Midnight In Sat only 12:10

**RETURN TO ME** PG  
Sat Sun 12:05 9:55  
Midnight In Sat only 12:20

**THE ROAD TO EL DORADO** PG  
Sat Sun 12:05 Daily 2:35 5:10

**THE TIGER MOVE** G  
Sat Sun 11:20 Daily 1:30 3:30 6:15

**THE WHOLE NINE YARDS** 14A  
Daily 8:00 10:15 12:40



# The young and the wrestlers

*Beyond the Mat* shows the pain behind the WWF façade

BY OLAV "THE SNAKE" ROKNE

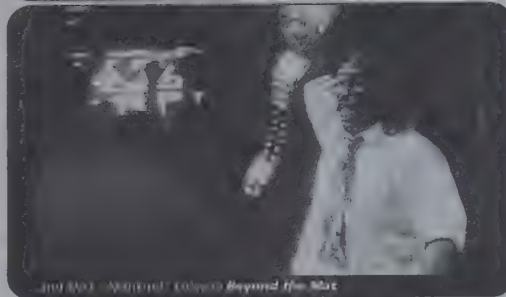
**B**yond the Mat caught me off guard, wrapped me in a half-nelson, then dropped me to the ground. How could a documentary about professional wrestling be this entertaining? The answer: by avoiding the WWF pay-per-view broadcast booth and focussing the camera on the sad, misshapen giants who climb into the ring and briefly become stars. Most of the wrestlers we meet in *Beyond the Mat* limp and suffer pain, without glory. Watching this film is like watching a nature documentary; at any moment you feel as though Sigourney Weaver is about to appear, rhapsodizing about "rednecks in the mist."

Director Barry W. Blaustein spends most of his time on three subjects: an aging silverback fighting to hold onto his glory days, a young buck eager to make it in the world and a fallen warrior. Blaustein is mostly known for his humorous collaborations with Eddie Murphy, so it's surprising that *Beyond the Mat* avoids the glamour and glitz of professional wrestling and focusses instead on the sport's darker and grittier aspects.

First we meet 53-year-old Terry Funk, who is slowly coming to grips with the fact that his wrestling days are numbered. The film vividly shows what a lifetime of pro wrestling has done to him physically: his knees are gone and he's spent his career wracked by pain. Blaustein's next subject is Mick Foley, a bear of a man whose family is so far experiencing most of the suffering from his decision to become a pro wrestler; just watch the pain on his children's faces as Foley gets hit over the head 36 times with a metal chair. The final wrestler we meet is Jake "The Snake" Roberts, for whom wrestling proved utterly destructive



"Relationship with the Snake": The Snake Roberts...



and Mike "The Natural" Koloski *Beyond the Mat*

to his sense of self; this onetime superstar is now a crack addict.

## The grappler doesn't fall far from the tree

What unites these three men is their unwavering denial about the ruinous effect wrestling has had on them. Like lemmings, they are drawn into the subtly addictive world of the ring, each about bringing them one step closer to destruction. According to Blaustein, the problems of wrestling are as generational as alcoholism—Roberts's father was also a wrestler, and Foley's son wants to grow up to be just like dad. The movie's most poignant moments involve these filial relationships.

The movie's pacing falls apart about two-thirds of the way through, when Blaustein starts to

skip between not only the three main characters but a variety of other wrestlers, spending only a brief time on each. It's disappointing to see a movie squandering such rich subject matter, and I found myself thinking, "Man, I could make a better move out of this material." Of course, that was quite a turnaround from the attitude I walked in with—that this material didn't deserve a film at all. I'd expected nothing more than highly polished P.R. work for the WWF, and discovered something that was quite the opposite. *Beyond the Mat* could have used more polish, but it still provides a fascinating glimpse into a world that, it turns out, deserves something more than cynical dismissals and condescending jokes. ☐

*Beyond the Mat*

Directed by Barry W. Blaustein • Featuring Terry Funk, Mick Foley and Jake Roberts • Opens Fri, Jun 30

## The Patriot

Continued from page 37

It's bad enough that, when Martin's son dies, Emmerich cuts to a shot of the boy's collection of tin soldiers lying on the ground next to him, but he doesn't stop there—throughout the film, Martin keeps melting the soldiers down into ammunition for his musket. When he finally faces Tavington in the field, he's down to his last one. (And just when you think Tavington is dead, he roars back to life like Glenn Close leaping out of the bathtub in

Fatal Attraction.)

*The Patriot* makes a pretense of showing the terrible cost of war—the dead children, the ruined families. But it lacks the courage of those convictions. In *The Patriot*, no death is meaningless. Every murder is avenged, every villain punished, every house is rebuilt and every character's pain is healed. What's so revolutionary about that? ☐

*The Patriot*

Directed by Roland Emmerich • Starring Mel Gibson and Heath Ledger • Now playing

## CINEMAX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-5468

## CINEMA GUIDE

Showtimes effective: FRI, JUNE 30 - THU, JULY 6, 2000.

EATON CENTRE CINEMAS 105 PG ROAD, 10, 1000-101 6m 441-1111		WHITEMOOR CROSSING 4211-106 STREET 434-3098	
SCARY MOVIE Snark preview THU July 5, 10pm DTS Digital Daily 12:50 3:40 6:40 9:50	STC 14A	SCARY MOVIE Snark preview THU July 5, 10pm U-571 Violent scenes. DTS Digital Daily 0:00 No show on THU July 6	STC PG
MISSION: IMPOSSIBLE 2 DTS Digital Daily 12:50 3:40 6:40 9:50	14A	ME, MYSELF AND IRENE DTS Digital. Crude content, may offend No passes. On 2 screens. FRI-MON 12:45 1:15 3:50 4:40 6:50 7:30 9:30 10:20 TUE-THU 3:50 4:40 6:50 7:30 9:30 10:20	18A
BEAUTIFUL PEOPLE Gory violence. DTS Digital Daily 6:30 9:30	14A	BIG MOMMA'S HOUSE Crude content. DTS Digital Daily 10:10	PG
TITAN A.E. DTS Digital. Daily 12:00 3:20 6:50	PG	THE PATRIOT Graphic violence. DTS Digital. No passes On 2 screens. FRI-MON 11:30 12:30 3:15 4:15 7:00 8:00 10:40 TUE-THU 3:15 4:15 7:00 8:00 10:40	14A
FANTASIA 2000 DTS Digital. Daily 12:20 2:20 4:20	G	THE ADVENTURES OF ROCKY AND BULLWINKLE DTS Digital. No passes FRI-MON 11:45 2:00 4:30 7:10 9:20 TUE-THU 4:30 7:10 9:20	G
BOYS AND GIRLS DTS Digital. Suggestive language. No passes. Daily 10:10 No show on THU July 6	PG	TITAN A.E. DTS Digital. On 2 screens FRI-MON 12:00 12:15 2:45 3:40 5:00 6:40 7:20 9:40 TUE-THU 3:40 5:00 6:40 7:20 9:40	PG
SCARY MOVIE DTS Digital. Violence and coarse language throughout. Daily 11:50 3:50 7:40 10:00	14A	THE PATRIOT DTS Digital. No passes FRI-MON 11:30 12:30 3:15 4:15 7:00 8:00 10:40 TUE-THU 3:15 4:15 7:00 8:00 10:40	14A
ME, MYSELF AND IRENE DTS Digital. Crude content, may offend. No passes Daily 12:10 3:30 7:10 10:20	18A	THE ADVENTURES OF ROCKY AND BULLWINKLE DTS Digital. No passes Daily 12:40 2:50 5:10 7:30 9:40	G
CHICKEN RUN DTS Digital. Daily 11:40 3:00 5:00 7:20 9:20	G	WEST MALL 8 West Edmonton Mall, Phase 10 Entrance 2 444-1829	
THE PATRIOT Graphic violence. DTS Digital. No passes. On 2 screens. Daily 11:30 12:30 3:15 4:15 7:00 8:00 10:40	14A	THE ADVENTURES OF ROCKY AND BULLWINKLE DTS Digital. No passes. On 2 screens Daily 11:40 1:50 3:30 4:30 8:45	G
THE ADVENTURES OF ROCKY AND BULLWINKLE DTS Digital. No passes Daily 12:40 2:50 5:10 7:30 9:40	14A	BOYS AND GIRLS DTS Digital Suggestive language. On 3 screens. Daily 12:15 3:45 7:15 10:00	PG
		ME, MYSELF AND IRENE Crude content, may offend DTS digital. No passes. On 2 screens. Daily 12:00 12:45 2:30 3:30 5:00 6:45 7:45 9:30 10:20	18A
		THE PATRIOT Graphic violence. DTS Digital. No passes On 3 screens. Daily 11:30 12:30 3:15 4:15 7:00 8:00 10:40	14A
		CLAREVIEW TOWN CENTRE 4111-137 Ave. 472-7400	
		SCARY MOVIE Snark preview THU July 5, 10pm THE PERFECT STORM Coarse language. DTS Digital. No passes. On 2 screens. Daily 11:45 12:45 3:00 3:40 6:50 7:20 9:40 10:15	STC PG
		THE ADVENTURES OF ROCKY AND BULLWINKLE DTS Digital. No passes Daily 12:00 2:30 4:45 7:10 9:30	G
		MISSION: IMPOSSIBLE 2 DTS Digital Daily 1:10 3:00 6:45 10:00 No 10:00 show THU July 6	14A
		TITAN A.E. DTS Digital. Daily 1:20 3:50	14A
		SCARY MOVIE DTS Digital. No passes. Violence and coarse language throughout. Daily 1:10 4:10 6:10 7:30 9:50	14A
		ME, MYSELF AND IRENE DTS Digital. Crude content, may offend. No passes. On 2 screens. Daily 1:10 3:50 6:30 7:40 9:30 10:30	18A
		THE PATRIOT Graphic violence. DTS Digital. No passes. On 2 screens. Daily 11:30 12:30 3:15 4:15 7:00 8:00 10:40	14A
		CHICKEN RUN DTS Digital Daily 12:15 2:20 4:30 6:40 9:00	G

**MOVIES 12**  
1330 AVE. 50TH STREET 472-9779

Showtimes effective: FRI, JUNE 30 - THU, JULY 6, 2000.

**RULES OF ENGAGEMENT**  
Graphic violence. Sat Sun 11:15  
Daily 1:50 4:30 7:50 9:50 Midnight Fri/Sat only 12:25

**U-571**  
Violent scenes. Sat Sun 11:45  
Daily 2:20 4:45 7:15 10:05 Midnight Fri/Sat only 12:25

**28 DAYS**  
Sat Sun 11:25 Daily 2:00 4:50 7:20 9:25  
Midnight Fri Sat only 11:55

**BATTLEFIELD EARTH**  
Not suitable for younger children. Sat Sun 11:40  
Daily 2:10 4:35 7:05 9:45 Midnight Fri Sat 12:05

**KEEPING THE FAITH**  
Coarse language. Sat Sun 11:05  
Daily 1:45 4:15 7:00 9:40  
Midnight Fri Sat only 12:15

**FREQUENCY**  
Mature themes. Sat Sun 11:35  
Daily 2:15 4:40 7:10 10:00 Midnight Fri Sat only 12:30

**DREAMED OF AFRICA**  
Sat Sun 11:30 Daily 1:55 4:20 7:00 9:25 12:00

**MISSION TO MARS**  
Sat Sun 11:30 Daily 1:55 4:20 7:00 9:25  
Midnight Fri Sat only 11:00

**SCREWED**  
Crude content. Sat Sun 12:00  
Daily 2:30 4:55 7:25 9:50 Midnight Fri Sat only 11:58

**THE SKULLS**  
Sat Sun 11:50 Daily 2:25 5:05 7:40 10:10  
Midnight Fri Sat only 12:15

**ROMEO MUST DIE**  
Violence throughout. Sat Sun 11:15  
Daily 1:45 4:15 7:00 9:40  
Midnight Fri Sat only 12:10

**RETURN TO ME**  
Daily 1:55  
Midnight Fri Sat only 12:20

**THE ROAD TO EL DORADO**  
Sat Sun 12:05 Daily 2:35 5:10

**THE TIGER NERVE**  
Sat Sun 11:30 Daily 1:50 3:30 6:15

**THE WHOLE NINE YARDS**  
Daily 8:00 10:15 12:40

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# Film Notes

## Brogues gallery

**Can't Help Singing: Movie Musical Gems • Edmonton Film Society • Provincial Museum Auditorium • 102 Ave & 128 St • Mondays, 8pm, Jul 3-Aug 28 (no film Jul 31) • preVUE** The Edmonton Film Society kicks off their summer series of movie musicals from the '40s and '50s on Monday, July 3 with *Brigadoon*, Vincente Minnelli's 1954 film version of the Lerner and Loewe musical that introduced to the world such standards as "Almost Like Being in Love"—and which also serves as an unintentional parable about the not-always-healthy lure of Hollywood nostalgia.

Gene Kelly and Van Johnson play American tourists in Scotland who stumble across a quaint little village that appears on none of their maps. While the cynical Johnson has nothing but impatience for the town's old-fashioned ways, Kelly is instantly attracted to one of the female villagers—understandably so, since she's played by Cyd Charisse, modelling a fetching assortment of leg-baring plaid skirts and dancing slippers. It soon emerges that the town of Brigadoon lives under a strange and magical spell: in order to preserve the citizens from the harmful influences of the outside world, it winks into existence only one day every 100 years before disappearing once more into the thick Highland mist.

People who like musicals are often subject to the same escapist desires that make the townsfolk of Brigadoon so

happy; musicals let you retreat to a gentle, old-fashioned, seemingly harmonious environment that, for the two hours or so that it comes into existence onscreen, bears absolutely no resemblance whatsoever to the noisy and unpleasant world you have to deal with the rest of the day. *Brigadoon* certainly has plenty of charming moments, but in a lot of ways, it represents Hollywood at its most hypocritical; after all, how can you trust a big-budget, Cinemascope Hollywood musical made in 1950s L.A. whose message is that the modern world is terrible and everything was wonderful and peaceful 200 years ago? It's not even the real Scotland you see onscreen—it's an elaborately designed Vincente Minnelli Scotland fantasy, with Kelly and Charisse gathering not "The Heather on the Hill" but "The Heather on the Studio Backlot."

Much better is the underrated 1962 film version of Meredith Willson's *The Music Man* (August 28), another film about a city slicker who visits a sheltered, conservative small town and, to his amazement, decides at the end to stay. Willson's tart, pattern-filled songs remain as fresh and funny as ever—and even better, he mixes his fondness for set-in-its-ways River City, Iowa with gentle satire of small-town grotesques. (Hermione Gingold is quite funny as the wife of the mayor.) Willson may have based this musical on his memories of growing up in Iowa as a boy, but his attitude is that of the con man outsider played by Robert Preston.

Movie buffs may want to take advantage of the rare opportunity to see some of these titles in a theatre—especially something like *The Red Shoes* (July 24), which benefits enormously from the big-screen treatment. In this modern age of video, such a chance appears even more infrequently than Brigadoon. —PAUL MATWYCHUK

# Escape Breton Island



## New Waterford Girl's quirks outweigh its conventionalities

BY DAN RUBINSTEIN

**T**he young-person-coming-of-age and the fish-out-of-water are two of today's most frequently visited cinematic scenarios. Each provides abundant opportunities for conflict and character development. Think *Crocodile Dundee* or *The Breakfast Club*; when you've got a hero who has to rebel against society's expectations or rules, the story practically writes itself.

*New Waterford Girl* combines these time-tested genres and adheres to both underlying formulas. But director Allan Moyle (best known for the Christian Slater pirate-ratio flick *Pump Up the Volume*) takes these genres, throws in a splash of *Goin' Down the Road-style* Maritime Atmosphere, a pinch of Catholic Sexual Mores and a smattering of Odd-ball Small-Town Citizenry. And it works. *New Waterford Girl* may be too contrived-quirky and reflexively bizarre to be as resonant as you might want it to be, but Moyle's scattershot approach is distinctive enough to rescue it from the well-trodden path that leads to the forgotten-film trash heap.

## Mooney makes the world go round

The story is simple. Fresh face Liane Balaban plays 15-year-old bookworm Mooney Pottie, who dreams of the streets of Barcelona and the cafés of Paris, but is stuck living in dead-end New Waterford, Cape Breton. It's the middle of the 1970s and the only time teenage girls leave town is when they shamefully and discreetly board trains to "California" to "vacation with their aunts" for a few months. But Mooney, who's not really interested in fooling around with guys, has a dream; she's won a scholarship to an arts high school in New York City and will do Whatever It Takes to convince

her parents to send her to Manhattan.

Ironically, Mooney finds out about the scholarship not long after the new family arrives in minuscule New Waterford—from the Bronx, no less. Teenaged Lou (Tara Spencer-Nairn), the daughter of an imprisoned boxer, moves into a house next door to the Pottie family, befriends Mooney and uses her big-city street smarts (not to mention her knockout punch) to help the maladjusted local fit into the social fabric of small-town Nova Scotia.

## Cut-out characters

Although many of the fish-out-of-water bits seem stale and the coming-of-age moments are way too familiar, *New Waterford Girl* does have some genuinely funny scenes and lines. One of Mooney's teachers, Cecil Sweeney, who feels a forbidden connection to this mysteriously talented girl, lies on the floor in pain after class; she tells him to stop eating the three-week-old chili. The good Catholic

doctor who looks after all the town's "troubled" girls keeps his palm cupped and elevated during a consultation session with Mooney; when she's set to leave, he looks at the pool of blood collecting on his hand and remarks, "I'd better look after that cut."

The crew of young actresses and actors who play Mooney, her sisters, classmates and friends are all competent, but it's some of the film's smaller roles and performances that salvage *New Waterford Girl* from mediocrity. Nicholas Campbell (Dominic DaVinci on the CBC drama *DaVinci's Inquest*) is particularly enjoyable as the Colm Meaney-like head of the Pottie household. "You can't even be normal in a town this size," he complains to Mooney in a thick Cape Breton brogue after hearing her plea to go to New York. Mary Walsh (who doesn't charm me in the least on *This Hour Has 22 Minutes*) is perfectly cast as Cookie Pottie, a troubled mom wondering when her daughter went wrong. ☉

## New Waterford Girl

Directed by Allan Moyle • Starring Liane Balaban, Tara Spencer-Nairn, Nicholas Campbell and Mary Walsh • Opens Fri, Jun 30

## Other people's Mooney

In the film *New Waterford Girl*, the only character who recognizes the potential of its nonconformist heroine, Mooney Pottie, is a friendly teacher played by Andrew McCarthy. Luckily, Liane Balaban, the 20-year-old actress who plays Mooney, has a much larger fanbase already. The phrase "the new 'It Girl' of Canadian cinema" gets banded around a lot when journalists talk about her, and after catching her movie at Sundance, online movie columnist David Poland called her "a new and much improved Winona Ryder." (Personally, I think she looks more like Natalie Portman, but why split hairs?)

"I don't know if it's fair that I get so much praise," Balaban says, "because in some ways, this character was tailor-made for me. I didn't have to become a completely different person. Mooney's a culture snob, and that's me—some of my friends tell me I alienate myself from popular culture, and maybe they're right. I hate Top 40 music, I don't see blockbuster films. Anything that's liked by too many people, I'm suspicious or wary of." (In fact, Balaban instantly became one of my favourite actresses when I learned two of her favourite books are *What Makes Sammy Run?* and *Portnoy's Complaint*—hardly typical bedside reading for most 20-year-old women.)

Before landing the lead in *New Waterford Girl*, Balaban couldn't have been more of an outsider to the movie business. She had never even acted before—instead, she was working as a freelance reporter and pursuing a degree in journalism. (And she's retained enough Sammy Glick-style reporter's instincts to remind me to plug her Internet radio show, *This Is Loungecore*, episodes of which are available at [www.2koolradio.com](http://www.2koolradio.com).) "I was just basically a regular high-school kid with an interest in music and journalism," she says.

All that changed, however, when a friend of the family in the movie business invited her—completely non-negotiably, Balaban hastens to add—to audition for the role. "There was a group of very focused, serious, young blonde actresses in the green room," Balaban says, "reading deeply and reciting their lines to walls. So I was very nervous amongst all these pros. And I did a horrible audition." Luckily, director Allan Moyle recognized Balaban's intuitive understanding of the role, and after seven callbacks she had the part.

"Spiritually, I think Allan is a teenage girl," Balaban says. "He's very sensitive, very emotional, very communicative, all these qualities typically associated with women. And he's very fey, very giddy—and he understands young people, especially misfits. I think Allan was probably a bit of a misfit growing up and so he knows all about the frustrations and alienation of youth."

Balaban's next film will take her far away from the quaint small-town atmosphere of Sydney, Nova Scotia, where *New Waterford Girl* was shot. She's playing the title character in *St. Jude*, a gritty urban drama from Curtis Charm director John L'Ecuyer set in a world of drug addicts, pedophiles, prostitutes and street kids. Says Balaban with a wry laugh, "It ain't no *New Waterford*, that's for sure." —Paul Matwychuk

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# Underbrush up your Shakespeare

Free Will Players take *Lear*, *Much Ado* into the outdoors

BY PAUL MATWYCHUK

"**T**hou, Nature, art my goddess," says Edmund early on in *King Lear*. He means the sentiment ironically, but the line would make a good motto for the Free Will Players, who have spent the last 12 summers staging outdoor productions of Shakespearean plays amidst the trees, squirrels and unpredictable thunderstorms of Hawrelak Park. The players are alternating performances of *Lear* and *Much Ado About Nothing* this year (it's the third year they've staged two plays instead of one).

It's an exhausting schedule—"I'm so sore today!" moans Ashley Wright, who has yet to recover from the previous evening's back-to-back run-through of both *Much Ado* and *Lear*, in which he plays the demanding title role—but simply being able to rehearse outdoors seems to have buoyed the spirits of the cast and crew. As I wander the theatre, a few members of the Free Will Young Company toss around a football at the back of the stage, while Steve Pilot practises rolling down the aisles in the wheelchair he'll be confined to when he plays *Much Ado*'s villainous Don John. Meanwhile, set and properties designer Bretta Gerecke contends with the unusual

demands of staging *Lear* in a theatre where "the wind and the rain" are more than abstract concepts in the Fool's song—they're a set designer's mortal enemy.

"The wind is huge," Gerecke says. "Even those trees, which look so bottom-heavy, can get blown over. Another challenge is scale. In this space, you've got a gigantic tent with a lot of actors spread out widely underneath it, so the question is how to create something

that has scale and impact that fits the play and that allows that many people to hang out on

it and not look lost or look like they're overpowering it. And finally, you want to use the environment and not block it off. You don't want to build walls—you don't want the audience to forget they're outdoors, that the trees are everywhere. After all, we always try to paint the forest when we're inside a theatre, so why not use it when we actually have it?"

## Wright as rain

It was impossible to forget nature was all around you during Free Will's production of *Macbeth* last summer—the skies frequently clouded over whenever the Weird Sisters began their "double, double, toil and trouble" chant and a couple of times, the actresses were even able to conjure up violent rainstorms. "It's a different show every night," says Wright, "not just because of the audience, but because of the elements. I talked to people who saw the Scottish play last



Much ado about tripping: John Kirkpatrick and Annette Loiseleur going rug in Hawrelak Park

year when the tempest was a-brewing, and they just thought that was the best thing in the world."

"I can't count the number of people who came up to me afterward and said, 'Okay—how'd you do that?'" says director James MacDonald. "So tell people that if it looks like it's going to rain on a *Lear* night, that's the best night to come."

Wright might not be able to change the weather with his acting—no matter how stirring that "Blow winds and crack your cheeks!" soliloquy is—but he's unusually well-prepared to play the part otherwise, having directed Kenneth Brown in *A Poor Man's King Lear* just last season. He's a little younger than most actors who've played *Lear* in

the past, but as MacDonald, who's directing this production, points out, age hardly matters. "One of the huge challenges of the play for any actor," he says, "is the sheer stamina it requires. It's a big part and it takes a lot of physical endurance, whether you're 20 or 80, just to be able to play it. And physical stamina is one thing, but emotional range is another. There are all sorts of elements that go into it besides age. And, after all, we are in the business of creating illusion. We do non-traditional casting in every other way, so why not in terms of age?"

MacDonald's staging of *Macbeth* last year placed the play in a vaguely futuristic setting—a post-apocalyptic wasteland that seemed inspired as

much by *A Boy and His Dog* as by medieval Scotland. With *Lear*, he's decided to stick to a 20th-century look, but that doesn't mean he's being any less ambitious—he'll be using the entire century. "We've embraced the anachronism of using different periods from the last hundred years and putting them all onstage at the same time," he says.

## Tune in, turn on, recite iambic pentameter

By contrast, Kim McCaw, who directed Free Will's *Zorro*-influenced take on *The Two Gentlemen of*

SEE NEXT PAGE

# Electric Kompany!

Audiences move as much as the dancers in *Shakin' All Over*

BY KAREN WEISBECK

**D**owntown is going to be *shakin'* up this week as Edmonton's long-standing theatre group Kompany! presents *Shakin' All Over*, a set of installation pieces consisting of four diverse, eclectic works that combine visual art and live performance. (The production is being mounted in cooperation with The Works festival.) "We have four very different performances, the link being that they're directed by four Kompany! alumni in four found spaces in the downtown Edmonton core," says Kompany!'s co-artistic director, Ron Schuster.

The evening will begin in Jagged Edge Theatre on the third floor of Edmonton Centre and progresses to the Citadel's Tucker Amphitheatre, the Edmonton Art Gallery and ends at the old Birks Jewellery Store. "We have volunteers leading the audience from one venue to the next

between performances to make sure they don't get lost," Schuster said with a laugh. The "found" spaces were allocated to the directors before they began planning their performances, as a result, they each had the opportunity to plan their piece around the space. As Schuster says, "usually the opposite is true: 'Each artist took the space and said, 'What do I want to do with this? What do I

want to say?'"

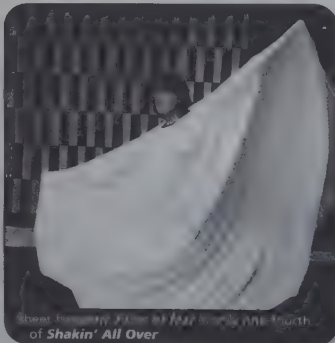
Schuster himself will be presenting *Faces of Fear*, the first of the four linked pieces, an exploration of the fear inspired by the power of nature. He used his assigned space, Jagged Edge Theatre, to build a giant white tent that the audience enters to watch the performance. "I only have one live performer," Schuster says, "because there's only space for 100 people inside this tent. It's a very small area, but there will be visual media coming from every side, top and bottom, projected onto the tent."

## Girlla theatre

Kathryn Hanington, a performer in Lynda Adams's *The Corporate Girllas*, says she enjoys working in the limited space as well as the proximity to the audience. "It's a very

movement-based piece," she says, "and I'm probably the least movement-oriented out of all of us.... It becomes a challenge because you don't have this huge open space." The 20-minute piece explores the obstacles encountered by four women in the corporate world. Although it is dance- and movement-based, Hanington is quick to add that there is dialogue and a story line backing it up.

"We're working in the Citadel atrium," she says, "and it's a really interest-



Edmonton Kompany! enters the tent for *Shakin' All Over*

ing combination of the foliage, the concrete and the metal. My part is mostly on a staircase. It's a little restraining but it's really fun." On the other hand, the space gives the performance an unusually high level of visibility. "It's in-your-face-art," she says.

The other featured pieces are Jan Taylor's *Cradle of Earth* in the Edmonton Art Gallery, an original drama and movement piece inspired by and set on Pierre Oberg's soil-mound sculpture *Our Most Precious and Vital Source*, and the concluding segment, *Swarmed Lake*, the zaniest of the bunch, which fuses Darold Roles's choreography with designs by artist Joanne Friesen.

After the evening of art and imagination is over, the audience will be given a chance to mingle with the directors, artists and performers. ●

## Shakin' All Over

Various sites • June 28-29, July 2 • Kompany! • 420-1757

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Paying a visit to the Works involves a strong element of the unknown as well. Artgoers expecting nothing more than abstract painting hanging on bare gallery walls may not know what to make of the thousands of sharpened and shaved pencils in Femke Van Delft's *Viewpoint Ahead*, or Yuriko Iga's ceramic tiles decorated with animal portraits from *Still Lives*, or the bizarre traumas and obsessions that the alternative writers and artists from the extensive, hands-on *Subtitles, Art of the Underground* exhibit wallow in. But as Vincent Gaspari explains, "The Works isn't necessarily about presenting 'accessible' artwork, but rather, it's about granting public access to a dynamic, challenging range of art that Edmonton audiences might not otherwise have access to." —MAUREN FENNIAK



# Arts Weekly

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## ART EVENTS

**ALBERTA CRAFT GALLERY** 10186-106 St. • Open: Mon-Sat 10am-8pm; Sun 12-5pm. • **THE MYSTERY OF MASTERY: A SURVEY OF THE BEST FINE CRAFT IN ALBERTA:** Artworks by potters, glass blowers, weavers, jewellers, carvers, knife makers, blacksmiths, knitters, woodworkers and others. • **LEADING EDGES:** New materials, new techniques and new ideas in fine craft. • **ALBERTA PIECES:** Fibre landscapes by Vickie Newington. Part of The Works Visual Arts Festival, until Aug. 26.

**ART BEAT** 8 Mission Ave., St. Albert, 459-3679. • Open: 10am-6pm; Thu 10am-5pm; Sat 10am-5pm; Sun and hols 12-4pm. Works by gallery artists. New watercolours by Mel Heath, Fran Heath, Karen Findlay, Glenda Beaver and Thomas Love. Clay and glass by John H. Burrow and acrylic paintings by Andrew Raszewski and Min Ma. Raku pottery by Joanna Drummond and soapstone carvings by Romona Yuca. Metal sculpture by Edmo Souto. • **DEMONSTRATION AND SALE BY Wildrose Willow, The Art of Willow by Dan and Shelley Johnson, July 1-3.**

**THE BEARCLAW GALLERY** 10403-124 St., 482-1204. New works on canvas by Jane Ash Polaris.

**BOHEMIA CYBER CAFE** 11012 Jasper Ave., 429-3217. • **TECHMORPHIC:** Media works by Marieta Wyman and photographs by Lara Herr. Wyman's works integrate media illustrations and museum specimens. Herr uses a digital format to reduce the human figure. Until July 6.

**B-SCENE STUDIO** 8212-104 St., 432-0234. • Open: Mon-Wed 11-5; Thu 11-9; Fri-Sat 11-5. • **CONJUNCTION IV:** Paintings by James Kwong. Until June 29.

**BUGERA/KMET GALLERIES** 12310 Jasper Ave., 482-2854. • **GALLERY COLLECTION:** New works by gallery artists: Gene Adams, Hendrik Bres, Daniel Unger, Darrell Bell, James Evrard, Marie Lannoo, Grant McConneil and Margaret Vanderhaeghe.

**DOUGLAS UDELL** 10332-124 St., 488-2165. New acquisitions: Alex Colville, Jim Dine, Marcel Dzama, Gathie Falk, Lionel L. Fitzgerald, Carol Fonseca, Adam Fuss, Robert Kelly, Robert Lemay, John Macdonald, Tom McEwen, David Urban and others. Until July 8.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. • www.eag.org. • Open: Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat 10:30am-5pm; Sun and hols 11am-5pm. • **HERE WERE IMAGES OF TRAVEL AND TOURISM:** Work by Canadian and international artists such as A.Y. Jackson, Ilse Winger, Kerri James Wilson Morrice and Barbara Spahr. Until Aug. 20. • **AT WORK AND AT PLAY:** Featuring sculptures and images from French pastoral scenes to Canadian trappers, to joyful depictions of people at play. Includes artists: Jean-Baptiste, Camille Corot, J.M.W. Turner, Kreighoff, A.C. Leighton, Arthur Lismer. Until Dec. 3. • **MARKING SPACE: YOUTH IN THE CITY:** Featuring one-of-a-kind works designed by a small group of youth from the city centre, led by Métis artist Bob Boyer, the group explored themes surrounding their own personal experiences of Edmonton, and have produced programs using photography, drawing, painting, and video. Until Aug. 13.

• **WRITING HOME:** An exhibition of writing and art by Grade 4 students from Virginia Park Arts Centre Elementary School. Until Sept. 24. • **THE ALBERTA BIENNIAL OF CONTEMPORARY ART 2000** This exhibition celebrates the richness and diversity of contemporary art in Alberta. It is intended to foster dialogue between artists and communities across the province. Until Aug. 27. • **Loonie Juice Bash:** Activities for young art enthusiasts. Dawn MacLean will lead a workshop • **where anyone can travel new places through art.** • **CHILDREN'S GALLERY: FLOCKS OF FOUND THINGS:** Until Sept 10. • Admission: \$4 adult; \$2 student/senior; \$1 ages 6-12, under 6 free.

**ELECTRUM DESIGN STUDIO AND GALLERY** 12419 Stony Plain Rd., 482-1402. www.gallery-walk.com/electrum. **SIDNEY:** A memorial show for folk artist Sidney Kelsey (1928-2000). Until July 15.

**FAB GALLERY** 1-1 Fine Arts Building, 89 Ave., 112 St. U. of A. Campus, 492-2081. • Open: Tue-Fri 10am-5pm, Sat 10am-5pm, Sun 2-5pm. • **DEADLY SILENCE:** An exhibition of installation works by Blair Brennan, Lyndal Osborne, Lee Livingston and Jelske Sysma works that explore the dark side of the night through mixed media sculpture/installations.

**FORT DOOR NATIVE ART GALLERY** 10308 81 Ave., 432-7535. David B. Williams, 20th Century Ojibwa Indian artist featuring paintings on paper. Jerry

Daniels, 20th Century Ojibwa Indian artist also featuring art on paper. Dennis Bruce, Soto Indian artist, featuring paintings on paper. Nancy Monismeanu, 1974 painting on canvas: Man, woman, & birds. Until July 14.

**THE FRINGE GALLERY** Bsm., 10516 Whyte Ave., 432-0240. • **RECENT WORKS:** Recent mixed media works by Violet Lewis. Until June 30. • **OBJECTS OF AFFECTION:** Mixed media works by Carreiro and Smolinski. July 1-29.

**GALLERY 124** 10240-124 Street, 488-4575. **THROUGH THE SPACES:** Oil paintings by Debbie Mamic. Until July 12.

**GENERATIONS GALLERY** 5411 S. 1 St., Stony Plain, Multicultural Heritage Centre, 963-2777. • Open: Mon-Sat 10am-4pm; Sun 10am-6:30pm. Acrylic paintings by Sharon Graham Sargent and glass works by the artists of Flux Glassworks. Until July 25. • **GALLERY DINING ROOM:** Ben Bosch-mixed media works. Until July 10.

**GIORDANO GALLERY** 208 Empire Bldg., 10080 Jasper Ave., 421-9805. Featuring works by gallery artists Barbara Ballache, David Bolduc, Mary Joyce, Tony Calzetta and Ruby Mah. Until June 30.

**GRASSLAND GALLERY** 17010-90 Ave., 483-5997. Artwork by Grande Prairie artist Nick May. Until June 30. • **Hommage to the greatest Aboriginal freedom fighters of North America, works by Zazu.** THU, July 6, 6-9pm.

**HARCOURT HOUSE GALLERY** 3rd Floor, 10215-112 St., 426-4180. • Open: Mon-Fri 10-5pm; Sat 12-4pm. • **UNTRUTHS:** Helen Geritzen's works bring together printmaking, drawing, photography and sculpture. Until July 22. Opening reception THU, June 29, 7:30-10pm. • **FRONT ROOM: THE LATE CERAMICS:** Luke Lindoe, painter, sculptor and ceramic artist from Medicine Hat, curated by Les Graft. Until July 22. Opening reception THU, June 29, 7:30-10pm. • **ANNEX: OFFICIALLY NAKED: WORKS APPROVED:** Life drawing exhibition. Until July 8. • **OPEN: Mon-Fri 10am-5pm; Sat 10am-5pm; Sun 12-4pm.**

**IML** 10822-Whyte Ave., 433-6834. • Open: Tue-Fri 10am-6pm; Thu 10am-8pm; Sat 9am-5pm. Watercolours by Karen Templin. New to the gallery, watercolours by Jeanne Findlay. Until July 10.

**LATITUDE 53** 10337-104 St., 423-5353. • Open: Tue-Wed 10am-6pm; Thu-Fri 10am-6pm; Sat 11am-5pm. • **FLASH-POINT:** Installation-based work (doors, video images and audio tracks) by Helene Dyck. By using reclaimed domestic materials Dyck investigates social constructs that can restrict individual behaviour. Until July 8. Part of The Works Visual Arts Festival. Artist talk and walk about: THU, June 29, 8pm.

**MCMLLUM GALLERY** U of Hospital, 440-112 St., 492-6571. • Open: Mon-Fri 10am-8pm; Sat-Sun 11am-8pm. • **ART AND PERSONAL MEANING: COMMUNITAS:** A collection of works from the UNIVERSITY OF ALBERTA ART AND ARTIFACT COLLECTION: Ever wondered what art curators do? Over 40 Edmontonians were invited to select and bring to the gallery. A curator for this innovative exhibition. Each guest curator chose one work that attracted them or spoke to them in some fashion. Their written or visual responses are part of the choices on display in the exhibition. A wide scope of works were selected, many by more than one person, but every response was unique, illustrating the personal nature of art. Programs will be offered throughout the summer providing opportunities for the public to learn more about the University's art collection. Until Aug. 20.

**MUTTART CONSERVATORY** 9626-96A St., 496-8736. • Open: Mon-Fri 11am-6pm; Sat-Sun 11am-6pm. Nola A. Summop project, collaboration between The Works and the Muttart Conservatory, local artist Nola Cassidy and the staff of Muttart have filled the show pyramid with bright colours. Part of The Works Visual Arts Festival, Until Sept 4. TIX: \$4.75 adult; \$3.75 senior/youth/student; \$2.25 kids.

**PROFILES GALLERY** 9 Mission Ave., St. Albert (temporary location), 460-4310. • Open: Tue-Fri 10am-5pm, Sat 10-5. • **VISION: A CONTEMPORARY ART JOURNEY:** Four artists share their history and culture through their own personal artistic visions. Teresa Towlers-Rickard's paintings on clay paper, Gary Jaden's watercolours with gold and silver, jewellery and pipes; Marcel Fayant's short film *In Response to the Dumbest Question of the Twentieth Century*; Dean Cardinal's black and white photographs of landscapes. Until July 29.

**RICHARD DIXON STUDIO** Eaton Centre, Main Level. • Open: Mall hours, closed Sundays. A working artist's studio/gallery. Paintings related to the history and mythology of Western Canada by Richard Dixon. Also showing works by Dean McCleod, Randy Weims and Scottish artist Allan McKillop.

**ROWLES & COMPANY LTD** Mezz Level, 10130-103 St., www.rowles.ab.ca, 426-4035. New oil paintings by Lissie Legge; acrylic paintings by Steve Mitts, Pam Weber, Elaine Tweedy and Angela Grotelair; new watercolours by Glenda Beaver; watercolour/collage by Pat Pelech. Steel sculpture by Edmo Souto and Rogelio Menz. Glass sculptures by Daniel Vargas and Falcon Crest. • **Oxford Tower Lobby:** Pastels by Audrey Pfannmuller. • **Hotel Macdonald:** The Harvest Room: Acrylics by Steve Mitts.

**SCOTT GALLERY** 10411-124 St., 488-3619. • Open: Tues-Sat 10am-5pm. **CON-TINUING THROUGH THE SUMMER:** New works by Faulder and Patterson. Also gallery artists Der, Gawlak, Osborne, Drapell, Scotte, the Selfridges and others. New artist Sharon Delblanc. Until Aug. 30.

**SNAP** 10137-104 St., 423-1492. • Open: Tue-Sat 12-5pm. • **FETISH OBJECT:** A series of limited edition silkscreen and digital media on 100% cotton by local artists. Until July 8. Part of The Works Visual Arts Festival.

**SNOWBIRD GALLERY** 877-170 St., 444-1024. Featuring works by Yardley and Peterson. • **Open: Mon-Fri 10am-5pm; Sat 10am-5pm; Sun 12-4pm.** Pottery by Blackmore Studios and Noburo Kubo.

**SPECIAL T'ART GALLERY** New location. 436 Riverbend Sp., Phase II, 437-1192. Group show including Peter Gault, David Angela Grotelair, Pam Vilcsa, David Seghers, Ian Sheldon, Robert Von Eschen, Jim Vest, Elaine Tweedy, Audrey Pfannmuller, David Peterson, David Shaw, Cindy Barratt, Jean Tait, Andrew Raszewski, Tom Love. Sculptures by Pat Galbraith, Rogelio Menz, Delayne Corbett, Edmo Souto. Ceramics by Katrina Chaytor and Willie Campbell. Until June 30.

**STRATHCONA PLACE ART GALLERY** 10831 University Ave., 433-5807. • Open: Mon-Fri 9am-4pm. • **THE ECLECTIC MASTERPIECES OF MARY DOLYNCHUK AND HELEN WHEELER:** Paintings by two local artists, Mary Dolynchuk and Helen Weeks. Until Aug. 4.

**THE STUDIO GALLERY** 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-5990. • Open: Mon-Fri 10am-5pm; Sat 10am-5pm. • **UNIQUE-NESS OF NATURE IN BALANCE:** Featuring the work of Marolyn J. Beck. Until August 31.

**THE SUGAR BOWL ON 124 ST** 10724-124 St., 421-7577. **THE COVER ART OF PURGATORY:** Paintings exhibition and performance by Seguent Art Plus. Also featuring original art for the covers of the locally published underground comic book series *Tales From Purgatory*. SAT, July 8, 8pm.

**SUSSEX GALLERIES** 290 Saddelback Rd., 988-2266. Original paintings and sculptures by Hazel Anala, Gwen Burroughs, Leonard Cheng, Fran Cuyler, Sylvia Dubrule, Fran Haddock, David Keller, Shirley Kinnberg, Jeanne Krebs, Bruce Krysa, Paul Lalonde, Marcin Lasek, Laura Leird, Deborah Maron, Leonie Poole, Paulette Reese, Jean Roth, Laura Spakman, Karen Trueman and others. Until June 30.

**SUZY QUE'S** 6550-28 Ave., 465-4638. Visions Group of Artists: Sandee (Smith-Armstrong), Patricia Laing, Robert Bedford, Debbie Crawford, Sylvia Duple, and Gracie Jane Genereux. New paintings and new artists. Until Aug. 30.

**UPPER CRUST CAFE** 10909-86 Ave. **BLOOM:** Recent works by Leanne Gallagher. A variety of bright paintings based on the theme women and flowers. Until June 30. Partial proceeds from the sale of the paintings will be donated to WIN House.

**UPSTAIRS GALLERY** Great Bear Framing, 2nd Fl., 11631-103 Avenue, 452-8906. • Open: Tue-Sat 9am-5:30pm. • **COLLAGEN: AN UNUSUAL SHOW:** Works by Amber Andersen, Dan Bagan, Blair Brennan, Maria Bunnell, Barbara Gitzel, John Maywood, Don Mitchell, E.J. Pigeau, Mark Seigner, Clint Winslow. Until Aug. 28. Opening reception: June 30, 6-10pm.

**VANDERLEELIE GALLERY** 10344-132 Street, www.vanderleelie.ab.ca 452-0286. • Open: Mon-Sat 10am-5:30pm. • **IN FULL BLOOM:** A solo exhibition of floral still life paintings by Vancouver artist Bobbie Burgers. Until July 5.

**WALL STREET GALLERY** 1724 WEM, 481-4666. • Open: Mon-Fri 10am-5pm. • **Wayne Gretzky:** July 1, 1-3pm.

**WATERLAD PLAYHOUSE** Lobby, 10322-83 Ave., 420-9036. • **FRINGE:** Oil paintings by Igor Postash. These paintings will be on show during the run of *A Day in Hollywood/A Night in the Ukraine*. Admission to the gallery is free. Gallery viewing from 7-8pm, July 11-15, 18-22, July 16-1-2pm.

**WEST END** 12308 Jasper Avenue, 488-4892. • Open: Tue-Fri 9:30am-5:30pm; Sat 10am-5pm. • **Open: Mon-Fri 10am-5pm; Sat 10am-5pm; Sun 12-4pm.** New work by Alberta artists. Paintings by Brent Laycock, Walter Drohan, Kathleen Hanrahan, Agnes Kout and Glen Semple. • **Open: Mon-Fri 10am-5pm; Sat 10am-5pm; Sun 12-4pm.** Darren Peterson, Bonny Houston, Brian Hall and Susan Gottselig. Until July 4. • **FROM THE GARDEN:** New works by Nickie Barton,



Photography is usually a realistic medium, but no one told that to Edmonton artist Jill Watamanuk, whose ethereal photos conjure up a lost world of fairies, witches, ghosts and magical sprites. **Divine Undine**, a collection of her work at ICON Hair Architecture, takes its title from a term for female water spirits invented by the 16th-century alchemist Paracelsus. But after taking in Watamanuk's evocative imagery, you may decide that she's the true alchemist here. **Divine Undine** is one of dozens of exhibitions at the Works this year; the festival continues until July 5.

Grant Leir, John Cox, Mary Pavey and Elaine Garrache. Paulus Tilg's painted plates and Susan Rankin's blown glass vine vessels. July 4-22.

**THE WORKS: A VISUAL ARTS CELEBRATION** Various venues through Edmonton, 426-2122. Art by Canadian and international artists will be presented at building foyers, downtown parks, restaurants and art galleries. Until July 5. • **GROUNDS FOR COFFEE** 10247-97 St. Open: Mon-Fri 8:30am-8pm; Sat 10am-6pm. • **THE TIME HAS COME:** Paintings by Leila Bierland. • **RECENT WORKS:** Paintings by Jeff Sylvester. • **THE CITADEL THEATRE, RICE THEATRE LOBBY** 9828-101A Ave. Open: Mon-Fri 11:30am-5pm; Sat-Sun 11:30am-5pm. • **IT'S IN THE CARDS:** Thirty invited artists present works based on the ancient Tarot card deck. Opening reception: THU, June 29, 7-9pm. • **METRO CINEMA** 9828-101A Ave., **ART IN MOTION: THE ANIMATION OF NORMAN MCLAREN:** Selections from McLaren's work and a documentary on his creative process. Fri, June 30, 9pm. SAT, July 1, 7pm. • **HOTEL MACDONALD** 10065-100 St. Open 24 hours.

**SCULPTURES BY RYAN MCCOURT.** • **THE STANLEY A. MILNER PUBLIC LIBRARY** 7 Sir Winston Churchill Sq. Open: Mon-Fri 11:30am-8pm; Sat 11:30am-6pm; Sun 12:30-5pm. • **Main Floor Foyer:** CURRANTS: Foys art paintings by Mary Joyce. • **Edmonton Room: STIFFLES: LOVE OF THE UNDERGROUND:** Small book works, graphic design samples and packaged poems. • **Lower Level Foyer:** **EMERGING PRINT ARTISTS FROM NEWFOUNDLAND:** Group show presenting different approaches to printmaking by emerging artists. • **EATON CENTRE** Open: Mon-Fri 11:30am-5:30pm; Thu-Fri 11:30am-8pm. • **2000 DRAGONS:** Mixed media works by Jimmy Golden. Opening reception: Fri, June 30, 7-9pm. • **THE 102ND STREET CENTRE** 10150-102 St. Open: Mon-Wed, Sat 11:30am-5:30pm; Thu-Fri 11:30am-8pm. • **SELECTIONS FROM THE COLLECTION AND SWEET RELIEF:** Presented by The Alberta Foundation for the Arts, works by Alberta artists. • **STILL LIVES:** Images of nature on tiles by Yuriko Iga. • **GRAD SHOW-SELECTED MEMBERS:** Created by graduating students from the Industrial Design Department at the U of A. • **VIEWPOINT AHEAD:** Installation by Femke van Delft. • **CURRENT:** Installation by Garry Williams. • **SUBSTRATE:** Installation by Sadashi Inuzuka. • **BROKEN THINGS:** THE LEGACY OF LANDMINES: Photographs by Bobby Neel Adams. • **WEIGHTED SKIES:** Sculptures by Clay Ellis. • **THE EDMONTON JOURNAL BUILDING** Interpretive displays, 10006-101 St. Open: Mon-Fri 8:30am-5pm. • **MOTHERHOOD SERIES:** Ten sculptures by Katherine Anne Sciotte. Opening reception: THU, June 29, 7-9pm. • **BEAVER OF USE** Main Fl., 10130-103 St. Open daily 11:30am-8pm. • **PLAYING WITH MATCHES:** recent and early work by Beck and his grandfather Al Hansen. TIX: \$3; kids under 12 free. Until July 5 and July 6-20 (Tue-Sat 11:30am-6pm). • **COMMERCE PLACE** 10155-102 St. Open Daily 11:30am-8pm. • **PARKING LOT ART:** Photography by Katherine Neiman. • **TENDER SPIRITS:** Paintings by Michael Olejnyk. • **A CERTAIN CERTAINTY:** Works by Tanya Cam, Jonathan Eschak, Brenda Raynard and Jeff Lin. • **ICON HAIR Main Floor: DIVINE UNDEINE:** Fine art colours and prints by Jill Watamanuk. • **MANULIFE PLACE** 10180-101 St. Open Mon-Wed, Sat 11:30am-5:30pm; Thu-Fri 11:30am-8pm. Figurative sculptures by Michele Mitchell. • **RIGOLETTO'S CAPE** 10068-108 St. Open: Mon-Fri 11am-2am; Sat-Sun 5pm-2am. • **7 MEN**

**WHO PAINT:** Artopia, one of Edmonton's newest arts organizations, present their works. • **ALBERTA COLLEGE** 10050 Mackenzie Dr. Open: Mon-Fri 11:30am-8pm; Sat-Sun 12-5pm. • **5th Floor: 2000 PRAIRIE DESIGN AWARDS:** See the best architecture. A summer drama. • **4th Floor: 2000 ART OF CAD COMPETITION DRAWING COMPETITION:** Winning entries of the CAD Competition. • **Muttart Hall: A CENTURY TO THE BIG POOL OF COMEDY-NO LECTURE** by Marco Polo. • **BEAVER FLATS POTTERY** 7609-115 Street. Open: Mon-Sat 9am-5pm. • **Sculpture in the Garden: BENIGN HOUSE SPIRITS:** Clay masks.

## DANCE

**KOMPANY DANCE** Jagged Edge Theatre, 3rd Fl., Edmonton Centre, 944-9115, 420-1757. **Shokin' All Over:** Four dance performances in four locations (Jagged Edge Theatre, Citadel Amphitheatre, Edmonton Art Gallery, Old Birks Jewellers). June 29-30 and July 2, 7 and 8pm. TIX: \$10. Adv. tickets @ TIX on the Square.

## THEATRE

**CHIMPROV** Varcona Theatre, 10329-83 Avenue, 448-0695. • Every Sat, 11pm, except the last Sat of ea. month. Rapid Fire Theatre. Chimprov is a head-first dive into the big pool of comedy-no life guard on duty and you can jump in right after you eat! It's outrageous, ridiculous, poignant and improvised! Thumbail Sketch Comedy is triggered by audience suggestions, and all we can do is buckle up and hang on... TIX: \$6.

**A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE** Walderdale Playhouse, 10322-83 Ave., 451-8000. Book and lyrics by Frank Lazarus. Music by Dick O'Connell. • **Open: Mon-Fri 11:30am-8pm; Sat 11:30am-8pm; Sun 12-12pm, 2pm, 7pm.** TicketMaster or @ door: \$10-12 adult; \$8-10 student/senior.

**DETECTIVE ACADEMY** Celebrations Dinner Theatre, O'Acres Entertainment Hotel, 11303 Fort Rd., 478-2791. Mama Rubin's House of Jewels has been robbed and it is up to our two deadpan detectives, Weekday and Ruberlock, to solve the crime. A hilarious host of suspects and eyewitnesses deliver the "facts". Until Aug. 19.

**MELODRAMIX** Festival Place, Sherwood Park, 449-FEST(3378). Firelight Theatre every SUN (7:30pm), comedy and an improvised soap opera.

**THE RIVER CITY SHAKESPEARE FESTIVAL** Hawrelak Park, Heritage Amphitheatre, 420-1757. Presented by Free Will Players. The Third Annual River City Shakespeare Festival feature King Lear running on even dates. **Much Ado About Nothing** running on odd dates beginning June 29. **Much Ado About Nothing** Matinees at 2pm every SAT and WED, July 5. Performances run alternate evenings, Monday-Saturday, 8pm. Until July 22. TIX: \$10 adult; \$8 student/senior; free for kids 12 and under. \$16 park passes for both plays. Adv. tickets @ TIX on the Square.

**THEATRESPOITS** Varcona Theatre, 10329-83 Ave., 448-0695. Rapid Fire Theatre. Edmonton's longest-running comedy show. Every Fri 8-11pm until June 28. TIX: \$8, \$7 for student. • **WOMBAT STEW** Walderdale Playhouse, 10322-83 Ave., 420-6770. The Stew is back, an improvised talk show every Saturday. Until July 29, 11pm. TIX: \$8; \$6 student.



# VUEWEEKLY Presents Education 2000

## High school: who needs it?

Educator advises eliminating half of students' high school years

BY LENA CIMMARRUSTI

Parties, friends, clothes, dating... ask a high school student what's important to them and chances are that those items will rate high on their list of priorities. That attitude alone may give parents reason to consider the advice of Leon Botstein, president of Bard College, New York, who's currently about eight

minutes into his 15 minutes of fame as an advocate for the elimination of the last two years of high school.

"The last years of high school are a complete waste of time," Botstein says. "Teenagers... are capable of work and they are capable of taking responsibility....

### education

The reason they behave stupidly is because we treat them like children."

Botstein further suggests that high schools are doing students a disservice by allowing the creation of a world of artificial values far

different from those students will encounter upon graduation. Even worse, he charges high schools with failing to do the one thing that they should do well: educate our children. Whatever you think of Botstein's theories, it's hard to deny that today's kids seem to be growing up more quickly than ever. Perhaps forcing them to maintain the role of children while shielding them from the adult world is what is causing the kind of baseless anger that is giving even small rural schools a reputation for violence, racism and drug abuse.

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## High School

*Continued from previous page*

As recently as 50 years ago, high school was a privilege most people could not afford. Kids as young as age 14 were often pulled out of the classroom to help support their families. More recently, however, a shift has occurred: high school

attendance has been enforced as a way of delaying young people's entrance into a work force that is simply not ready for a flood of early high-school graduates. The jobs are not there, and ironically, parents who could not afford an education of their own have done well enough to keep their own

children in school.

But if Botstein is correct and senior high school is nothing more than a big waste of time, isn't there a more constructive way to occupy those last two years of adolescence? Botstein has some suggestions, including early entrance to post-secondary educa-

tion, vocational education or even community service projects which would not only benefit the community but would give the volunteers valuable real-life experience while allowing them to follow their interests and expand their horizons in a real world environment. "Young people need a constructive relationship with an adult and the best way to do that is to integrate them into the adult world," Botstein says.

But Botstein says an even more dangerous tendency exists in North American high schools — namely, the way high school creates an artificial environment that has no counterpart in the post-secondary world. By separating our young people from the rest of society and failing to stimulate their minds and interests, high schools create a set of artificial values based on superficialities and Hollywood realities: age, sports teams, musical preferences. Every day, students are faced with the need to survive with-

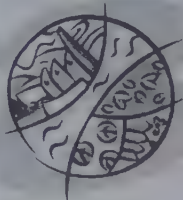
in a high school subculture which engenders an "us versus them" mentality. No wonder students are always rebelling against the world.

But even if the school system dealt with these basic hurdles, Botstein argues, the biggest and most difficult problem will still remain. "By 17 and 18, [students] are unbelievably bored by the schools we put them in," he says. "The worst crime we can commit with young people is to bore them."

Sadly, he has a point. When high school students spend more time worrying about what shoes to wear than what their social studies teacher is saying, we must concede that the graffiti is on the wall. Drugs in the playgrounds, teen pregnancy, rising truancy rates and in-school shootings: these trends all seem to indicate that education is no longer the focus of high school life. And let's face it, the high school curriculum is not very

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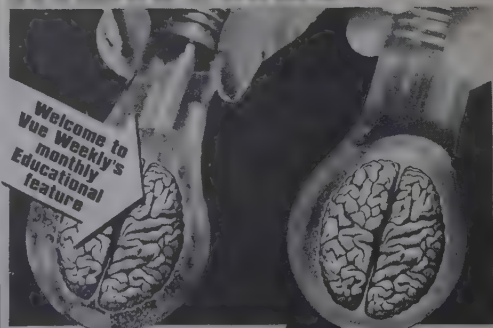
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## EDUCATION 2000



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## High School

Continued from previous page

stimulating. Once you've reached senior high, very little of what students learn represents new information, and the fact that many high school teachers do not even know the subject they are teaching only exacerbates the problem. Chances are a P.E. teacher is in charge of your teenager's English class; his algebra class may be overseen by a biology major.

While Botstein's suggestion that we eliminate grades 11 and 12 may seem extreme, frustrated and scared students, teachers and parents everywhere may be increasingly ready to heed his advice. If high schools were as educational, as motivating and as positive an environment as we all want them to be, perhaps fewer students would be fantasizing about blowing them all away. Even if we aren't convinced that Botstein has all the answers, perhaps it's time to think about instituting some kind of change. ①

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Telephone: (780) 492.3034

[www.extension.ualberta.ca/newmedia](http://www.extension.ualberta.ca/newmedia)

## Brave new media: U of A's new visual design programs

The University of Alberta's Faculty of Extension has responded to the job market's demand for "new media specialists" and "multimedia experts" with the introduction of two new programs: the Multimedia Certificate and the new media Diploma. "This is an emerging field," advises Val Smyth, Associate Director of Applied Fine Arts at the U of A Faculty of Extension. "I can't think of a single industry that New Media does not touch in this day and age."

The Faculty of Extension's Multimedia Certificate and New Media Diploma programs address these needs by preparing students for the real-world requirements of a career in communications and visual design. The Multimedia Certificate is intended for people with no previous experience in design. The program takes students beyond the process of creating "art" with pencil in hand to an understanding of how to digitize their work. Smyth says that graduates from the Certificate program will be well-prepared for a job as a webmaster, a graphic artist or a design team member.

The New Media Diploma program takes the students' existing skills and provides the technical expertise that will allow them to assume leadership roles in the industry. "You go out in the marketplace at a much higher level," Smyth explains, noting that Diploma graduates emerge equipped for management and team leader positions.

This training involves exposure to software packages such as Photoshop, Illustrator, Flash, Authorware and oth-

ers that Herrera says were recommended by several Edmonton-area companies.

In addition to classroom instruction, both programs involve the completion of a team project and a portfolio. These requirements were suggested by surveys of the industry itself. Diploma students will gain a particular appreciation for working in a team environment, as the program is "cohort-based"—that is, students proceed as a group from beginning to end in order to foster important team building skills.

To accommodate the schedules of working students, both the Multimedia Certificate and the New Media Diploma programs are designed for part-time study. On this basis, students have up to three years to complete the Certificate program. The Diploma program should be completed within two years. Both courses of study are set to start up in May of this year.

After months of research and consultation with both the industry and prospective students, those involved in the development of U of A's new media programs are proud of what they have created. "It's a fascinating project to have worked on to this point," says Smyth, who notes that the program is unique in its focus on the visual design aspect of new media.

Smyth also says the natural evolution of the program will mean it should soon be available via the Internet. For more information about either the New Media Diploma or the Multimedia Certificate program, you can check out their website at [www.extension.ualberta.ca/newmedia](http://www.extension.ualberta.ca/newmedia).



# EVENTS Weekly

For a FREE listing, fax 426-2889.

Deadline is 3 pm Friday.

## DISPLAYS/MUSEUM

**THE ALBERTA ASSOCIATION OF REGISTERED NURSES MUSEUM AND ARCHIVES** 11620-168 St., 453-0534. \*Open Mon-Fri (8:30am-4:30pm). A new permanent display honouring the contributions of Canada's nursing sisters during the Second World War. Ongoing.

**DEVONIAN BOTANIC GARDEN** 5 km North on Hwy 60, 987-3054. \*Open daily 10am-7pm. Authentic Japanese garden, nature trail, 80 acres of interconnected gardens. SAT 1 (12-4pm): U of Alberta Way and the Devonian Botanic Garden present John Acorn "The Nature Nut", butterflies, butterfly walks and talks, Canada Day tram tours, crafts, Balda Romanian Folk Dance Ensemble and festive music. SUN 2 (1-4pm): *Mustangs in the Garden*: Mini Show and shine, classic Mustangs, vintage cars. TIX: \$5.75 adult; \$4.50 senior/youth/student 4. \$3.25 youth (4-12); \$17.50 family.

**EDMONTON SPACE & SCIENCE CENTRE** 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre, Exhibit Galleries, live science demonstrations.

**FORT EDMONTON PARK** Fox Dr., Whitemud Dr., 496-8787. \*Open 10am-6pm. \*DOMINION DAY: Celebrate Canada Day and experience the past. Historical vignettes, music, games and races. SAT 1, 10am-6pm. \*HIGHLAND GATHERING: SAT, July 8, 10am-6pm. TIX: \$3.75 kid; \$5.50 youth/senior; \$7.25 adult; \$22 family.

**JOHN WALTER MUSEUM** Kinsmen Park, 1901 House, Walderdale Hill, 496-2966. **TIMBER TO TOWNSHIPS**: John Walter and the lumber industry at the turn of the century.

**THE LOVAL EDMONTON REGIMENT MUSEUM FOUNDATION** Prince of Wales Armouries, 10440-108 Ave., 421-9943. \*Open: Tue-Fri. Two galleries dedicated to the history of Edmonton's own infantry regiment.

**MCKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. \*Open Mon-Sat: 10am-5pm; Sun: 10am-5pm. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

**MUSÉE HERITAGE MUSEUM** 5 St. Anne St., St. Albert. 459-1528. **PROUD TRADITIONS: MOUNTAIN AND HERITAGE**: The story of the vibrant Métis heritage and culture in the St. Albert area. Until Oct. 28.

**MUTTART CONSERVATORY** 9626-96A St., 496-8755. \*Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. Summer Tour evening 6-9pm. \***CASCADE OF COLOUR**: In the Show Pyramid, fine art and mother nature meet. Part of The Works Festival, original artwork by Nola Cassidy that reflects the colors of the season in the summer show. There is a pyramid display, a large hanging basket in the centre of the Show Pyramid. \***CACTUS DISPLAY**: Presented by the Edmonton Cactus and Succulent Society. SAT 1, 5-7pm; SAT 2, 11am-6pm. \***MAPLE LEAF MANIA**: Family fun to celebrate Canada Day. Crafts, planting, puzzles and more. SAT, July 1, 11am-9pm. TIX: \$4.75 adult; \$3.75 senior/youth/student; \$2.25 kid.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9131. [www.pma.edmonton.ab.ca](http://www.pma.edmonton.ab.ca). \*Open 9am-5pm daily. \***THE WEST COAST**: **BARLEY SOUND TO COMBERS BEACH**: An exhibition of oil and watercolor photographs by Peter Ramos. Until July 23. \***STRATHCONA'S HORSE-A-WESTERN HERITAGE**: An exhibition of paintings, military honours and regimental artifacts. A celebration of its 100 years of service. Donald R. Smith, Lord Strathcona, raised the regiment in 1900. Until July 30. \***"THE MYSTICAL ARTS OF TIBET"**: This exhibition combines the person and place of the Dalai Lama; ancient and sacred pieces from Drepung Loseling, Tibet's largest monastery; and contemporary pieces from India and Nepal. Until Aug. 27. \*SUN 9 (12-5pm): World Tibet Day: Music and dance in the Museum Auditorium (1:30pm), exhibition tours (12:30, 2:30, 3:30pm); a Tibetan bazaar with books and crafts hosted by Edmonton's Buddhist community. \***SUN CANADA ABORIGINAL PEOPLES GALLERY**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. \*1st Sun of month: Aboriginal Performers, Upper lounge or learning circle. \*3rd Sun of ea. month, 1-4pm: Aboriginal Artisans: Learning circle, Syncrude Gallery. \*Every SAT, 3pm: Aboriginal Videos, Learning Circle, Syncrude Gallery. \***BUG ROOM**: Permanent live inverte-

brate display. TIX: \$6.50 adult; \$5.50 senior; \$3 youth (7-17); kids 6 and under free; \$3.5 family; half-price Tues. **RUTHERFORD HOUSE** 11153 Saskatchewan Dr., U of A Campus, 427-3995. \*Open daily 9am-5pm. Costumed interpreters recreate daily household activities. SAT 1 (12-4pm): *A.C.R. Dominion Day Radio Show*: An historic radio game show with sound effects, singing commercials and radio hosts. TIX: \$2 adult; \$11.50 youth/senior; \$5 family; 6 years and under free.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-6911. \*Open daily: 9:30am-8pm. Combining the fun of a nursery rhymes with the beauty of animals. There are lots of baby animals to visit. \***CANADA DAY-TEDDY BEAR PICNIC**: Picnic time for the teddy bears with teddy bear games, puppet shows, music and cake. SAT, July 1, 1-4pm. TIX: \$3 kid; \$5.50 adult; \$4 youth/senior; \$17 family.

## KIDS STUFF

**ARTS AND HERITAGE DAY CAMPS** 459-4404, 460-4310. Presented by the Museum Heritage Museum, Heritage Sites and Profiles Public Art Gallery. Summer camps for children. History and art meld together. Children will experience the stuff that makes up St. Albert's cultural heritage. Each camp will take place at heritage sites and art venues around the St. Albert area.

**CALDER LIBRARY** 12522-132 Ave., 496-7090. THU 6 (2pm): Readers Theatre Extravaganza, 8-12 yrs.

**CAPILANO LIBRARY** 201 Capilano Mall, 98 Ave., 50 St., 496-1802. THU 6 (2pm): Bug-Eyed Fun, 5-8 yrs.

**CASTLE DOWNS LIBRARY** 9 Lake Douglas Mall, 153 St., 496-1802. THU 6 (2pm): Do You Want To Be A Spaceman? 6-9 yrs.

**EASTLENDOWNS YMCA FAMILY COMMUNITY CENTRE** 476-9622. \*Summer programs for 13-17 yrs. Counselor-In-Training (CIT) 13-17 yrs. Adult 18-19 yrs. Shape Camp, 11-15 yrs.

**COUNTRY JAMBOREE** Victoria Settlement, 656-2333. SUN 9 (1-4pm): Local talents, carnival games, lemonade, singing, poetry, dancing and baseball. TIX: \$2 adult; \$1.50 youth/senior; and classes for kids 4 and under are free.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. **CHILDRENS GALLERY: FLOCKS OF FLOURISHINGS**: Until Sept. 10. **ARTS & CRAFTS**: Until Sept. 10. **ARTS & CRAFTS**: Until Sept. 10. \***BEHIND THE WADING POOL** at City Hall. Loonie Art Laboratory Tent: Make art, suitable for ages 4+. Until July 23, Mon-Sun 12-4pm. \*1. \*Fantastic Voyage: The new Space Art Camp for ages 4-12 yrs.

**GRANT MACEWAN COMMUNITY COLLEGE** 497-5300. Summer Camps for kids. Phone for information.

**GREENWOODS BOOKSHOPPE** Small World and baby steps. SAT 8 (10:30am): The launch of the fourth Harry Potter book, *Prisoner of Azkaban*, and the *Doomsday Tournament*. A release party with fun activities for kids and adults. Rides on Hogwarts Express (The Highview Streetcar). Parents should come to the White Horse stores early and buy their boarding passes.

**IDYLLWYDE LIBRARY** 8310-88 Ave., 496-1808. WED 6 (2pm): What's All The Buzz about? 6-8 yrs.

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. \*Every WED (7:30pm): 2-6 yrs. with an adult caregiver. Until Aug. 30. THU 6 (2pm): Among The Reeds, 6-9 yrs.

**JOHN JANZEN NATURE CENTRE** Fox Valley Mall, 496-2939. \*Open 9am-6pm weekdays; 11am-6pm weekends. SAT 1-SUN 2: *Weekend Adventures*: Canada's Forests and Bark Bears. SUN 2: *Summer Sunday Activities*: Dirt Cake Making. SAT 8: SUN 9: *Weekend Adventures*: Carpenter Ants. SUN 9: *Summer Sunday Activities*: Vegetable and Potato Painting. TIX: \$0.50 kid; \$0.75 youth/senior; \$1 adult; \$3 family.

**JOHN WALTER MUSEUM** near the Kinsmen Sports Centre, Walderdale Rd., Queen Elizabeth Rd., 496-4852. SUN 2 (1-5pm): *Grandma's Favourite Recipes*: Sample recipes that have withstood the test of time. SAT 1 (12-4pm): *Tea and Tales*: Music, storytelling, scavenger hunt and tea with cake. Donation \$1/person. SUN 9 (1-5pm): Ice Cream Sunday.

**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 St., 496-1871. TUE 4 (2pm): Anansi Meets Gilbert, 6-8 yrs.

**LONDONDERRY LIBRARY** 110 Londonderry Mall, 37 Ave., 66 St., 496-1814. THU 6 (2pm): Creepy Crawly Capers, 6 yrs+.

**MILL WOODS LIBRARY** 601 Mill Woods Town Centre, 2331-66 St., 496-

1818. WED 5 (2pm): Flutterbyes and Such, 5-8 yrs.

**MULTIPLE SCLEROSIS SOCIETY** 471-3034. MS Kids' Summer Camp designed for kids 6-12 who have a parent with MS. One day a week for six weeks held at A.C.T. Please pre-register. \*Multiple Sclerosis Kids' Camp 2000 for kids 6-12 years old who have a parent with MS. Starts July 4 and goes for 6 weeks.

**FENNY MCKEE LIBRARY** Abbottsfield Shoppers Mall, 3210-118 Ave., 496-7839. FRI 7 (2pm): Blast Off With Bugs! 6-12 yrs.

**PROFILES PUBLIC ART GALLERY** 9 Mission Ave., St. Albert. 460-4310. \*Every TUE (1-4pm): Art-Ventures for kids ages 5-12. TUE 4: Marvelous Monoprints: Create your own, one of a kind, prints. Donation \$2/kid.

**RIVERBEND LIBRARY** 460 Riverbend Sq., Rabbit Hill Rd., Tervinleag Rd., 944-5311. THU 6 (2pm): Alien ants Among Us, 6-8 yrs.

**SECOND STORY** Mill Woods Town Centre, 2331-66 St., 413-6971. \*Story Time: FRI 30 (10:30am): Colleen Urlyn. TUE 4 (10:30am): Storytime. All events are free.

**SILLY SUMMER PARADE** Old Strathcona, Whyte Ave 107 St to 104 St, south to 78 Ave., then east finishing at United Cycle, [www.ost.strathcona.org](http://www.ost.strathcona.org). SAT 1 (noon): The 13th Annual Silly Summer Parade, a fun and exciting family event.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. \*Every WED (10:15-10:45am): Drop-In Pre-school Storytime, for ages 3-5 yrs. July 5-Aug 16. THU 6 (2-3pm): All About Flight, 6-9 yrs.

**SPRUCEDOWN LIBRARY** 11555-95 Ave., 496-7099. THU 6 (2pm): Amazing Intergalactic Travelling Game Show, 5-8 yrs.

**STANLEY A. MILNER LIBRARY** 7 Sir Winston Churchill Sq., 496-7000. \*Every FRI (10:30am): Drop-in Film Program, 3-5 yrs. WED 5 (2-4pm): The Ugly Bug Ball, 5-8 yrs.

**STRATHCONA LIBRARY** 8331-104 St., 496-1828. TUE 4 (2pm): Bodacious Bug Blitz, 5-8 yrs.

**THE TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912). Multi-media presentation starring XELDON and hands-on exhibits.

**VALLEY ZOO** 133 Buena Vista Rd., 87 Ave., 496-6911. Open every day, indoor and outdoor exhibits.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. WED 5 (2pm): Among The Reeds, 6-9 yrs.

**WRITERS GUILD OF ALBERTA** 422-8174. \**YouthWrite* Y2K: Quintessential Wordplay Province-wide, summer writing camp for young authors. July 17-21. (12-14 yrs) Bennett Centre in Edmonton. \*Province-wide, summer writing camp for young authors. July 23-28 (15-18 yrs) \*Kamp Kiwanis in Bragg Creek. A weeklong immersion and exploration of the power of words, the power of characters, the power of images, the power of play! Our participants work with established and emerging authors, dramatages, illustrators, improvisers, storytellers, songsmiths, poets and a host of other writers who have the written word for their livelihood.

**YMCA** Various Locations in Edmonton, 476-9622. Kick off the summer fun with Edmonton YMCA Summer Day Camps. There are 12 camps to choose from and four locations to choose from. Also Out-Of-School Care Centres.

## LECTURES/MEETING

**ALLIANCE FRANCAISE D'EDMONTON** La Cité francophone, New Rm. 202, 8527 rue Marie-Anne Gaboury, 91 St., 469-0399. \*Every THU (7-9pm): Drop-in French conversation. \$35 yr. membership, \$25 students/seniors, \$45 family.

**ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDBIRTH (ASAC)** 202, 85-109 St., Nobis Bldg., 425-7993. WED 5 (7:30pm): Childbirth information night, presenting the film, *Conscious Conception: Planning a Pregnancy*. Followed by a discussion with Ramona Cook (RN and Holistic Practitioner).

**EDMONTON JAPANESE COMMUNITY CENTRE** 6750-88 St., 466-8166. THU 29-FRI 30: Weekday Workshop, Yuzen Zome, presented by Mr. Teratani, material costs charged. Please pre-register.

**LIFE ENRICHMENT CENTRE** 4936-87 St., Auditorium, 462-4491. \*Every SUN (11am-12pm): Jaclyn Darby speaking on *Universal Spirituality*, music by Deanna Clea and Kelly Thomas.

**MULTIPLE SCLEROSIS SOCIETY** Victory Centre, 11203-70 St., 452-4661. \*Every second and last THU of ea. month: A support group for spouses



Natday, of course, is Canada Day, and while some of them mark the occasion by dressing in nationalistic garb, some of the much-spiced barbecued food is from members of Vinok Woodlance who spend the day at Parliament Hill in Ottawa. They're the only Edmonton performers on the bill, which also includes notable Canadiana Chantal Krieviacuk, Natalie McMaster, Rach Wivene and Sheila Coppi. Who we understand is some sort of performance artist. Clavier to home, the Alberta Legislature will offer a full day of Canada Day events, including a carnival, marching bands, barbershop quartets and bowling matches. Anyone who wishes that Mopson Canadian commercial will probably be asked to leave.

es and partners of people who live with multiple sclerosis.

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 10123-99 St., W. door, 426-4620. FRI 30 (7:30pm): Presented by The Networking session. Come to develop new business relationships, and hear speaker Drew Martin's presentation *Creating a Video Image to Sell Your Product or Service*. \$1. FRI 7 (6-8:30am): Speaker Jim Ewing presents *Looking for Information and Assistance for Your Business*. \$1.

**PARENTING GROUP** 4115-5434, 426-6311. First and third Wed of ea. Month (7-9pm): Yours, Mine, Ours, and Us: For lesbian/gay parents, partners, step-parents. Phone for info. \$5 per night.

**THE PROVINCIAL MUSEUM OF ALBERTA** \*421-4777. THU 6 (7:30pm): Presented by The International Buddhist Friends Association, *Tibet Ritual and Cultural Survival* presented by Dr. Brian Given, Carleton University. TIX: \$10; \$5 senior/student. Tix @ door. Series pass (4 lectures) \$30.

## LIVE COMEDY

**SIDETRACK CAFE** 10333-112 St., 421-1326. \*Every SUN: Variety Night hosted by the Atomic Improv Co.

**YUK YUK'S** \*Every TUE: A Night with Improv. \*Every WED: Hypnotist Sebastian Steel.

## SPECIAL EVENTS

**CANADA DAY CELEBRATIONS** City Rm. and Plaza, 496-8200. SAT 1 (12-5pm): Entertainment, displays, hall, making and birthday cake. Warder to the official opening of Louise McKinney Park for an evening of entertainment (starts at 6pm). Fireworks will follow.

**CHILEAN WEEK** 440-2509. \*Citadel Theatre, 440-2509. THU 29 (7pm): Cultural evening to honour local Chilean artists. Awards to winners of the literary contest. \*Hellenic Hall, 10440-116 St., 440-2509. FRI 30 (7:30pm): Dance to the Latin beat.

**EDMONTON FOOD NOT BOMBS** Boyle Street Co-op, 10116-105 Avenue, 988-FOXV(9699). \*Every SAT (1pm): Free vegetarian meal. Come and eat, cook, talk, clean, serve or show your support.

## VARIETY

**BEVERLY FARMERS MARKET** 3945-118 Ave. \*Every TUE (4-8pm): Throughout the summer vendors offer plants, baked goods and produce.

**SIX CAR PILE UP** Urban Lounge, 458-2549. \*Last TUE (9pm): Every month: songwriters, comedians, dancers, poets...formerly the Little Cabaret That Could. Variety night, bringing artists from different disciplines together.

## WORKSHOPS

**LA CITÉ FRANCOPHONE** Rm. 48, 8527 rue Marie-Anne Gaboury (91 St.), 469-0399. \*Every THU (7-9pm): Drop-in French conversation, free for students and members. Yearly membership: \$35; \$25 students/seniors; \$45 family.

**CITY HALL** City Room, 496-8200. Lantern Making Workshop: Join artists Peter Field and Memi von Gaza and create your own colourful lantern. Until June 30, 12-4pm. SAT 1: Participate in the Canada Day candlelight procession to Louise McKinney Park.

**COSMOPOLITAN MUSIC SOCIETY** 8426-103 St., 432-9333. Adult bands ranging from elementary to advanced and a chorus.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. SAT 1 (12-4pm): SAT 1: Participate in the Canada Day candlelight procession to Louise McKinney Park.

**EDMONTON CHINESE COMMUNITY SERVICES CENTRE AND NEWCOMERS CENTRE FOR NEWCOMERS** Edmonton Chinese Community Services Centre, 9540-102 Avenue, 425-3111. \*Every FRI: 9-10:30am or 10:30am-12:00. On One Employment Counseling for new immigrants residing for three years or less in Canada. Free. \*For females, 40 yrs., who have not had mammography for past 12 months, for the early detection of breast cancer. Free mammography testing. July 5-7, 9am-5pm.

**GALLERY 124** 10240-124 St., 488-4575. Individual and group classes in wood carving, visual design, photography computer graphics, drawing. Call Ross for information.

**GRANT MACEWAN COLLEGE** City Centre Campus, 10700-104 Avenue, 497-5082. Minerva Senior Studies Institute offering learning activities for adults 50+.

**GRANT MACEWAN COLLEGE** Jasper Place Campus, 10045-156 St., \*497-4303. Classical Guitarist Rachel Gaub, weeklong guitar workshop this summer, July 24-28, (9:30am-3pm). \$275. \*497-4303. The Vocal Workshop, a weeklong workshop to help you improve your performance ability and increase your knowledge of music theory. July 10-14, 9:30am-3pm.

**RED CROSS BABYSITTING SAFETY COURSE** Knox Metropolitan United Church, 8307-109 St., 464-0550. THU, July 13 or THU, Aug 31 or SAT, Oct. 14, 9am-5pm: for ages 11 and up. \$35. Red Cross certificate on successful completion.

**SUSSEX GALLERIES** 290 Saddleback Rd., 988-2266. Adults and kids ride chuch, 8307-109 St., 464-0550. THU, 13-14, 9am-5pm: for ages 11 and up. \$35. Red Cross certificate on successful completion.

**THEATRE ALBERTA** The Citadel Theatre, 422-8162. \*Dramaworks, summer theatre school for adults. June 30-July 9. Red Deer College, \*ArtsRuck 2000, professional theatre program for teens. July 9-23. Register soon.

**THEATRE ZOCALE** 466-5322. Register for summer drama camps and classes. For ages 6-adult (beginner and advanced levels). Classes in film, TV, drama or theatre.

**WILLPOWER INSTITUTE** 12520-135 Ave., 453-6120. \*Every Sunday 2-4:30pm. Free meditation classes based on the teachings of world renowned Thai meditation master. Gain mind power for more peace, clarity, health and success.









This hour has 42 minutes

Dear Sasha: I hired a girl from [name of escort service] and paid for an hour. We smoked some pot and everything was going fine. After 45 minutes, when we were right in the middle of something, she got a call from her boss telling her to get out of my room—the car is waiting for her. I called back to them trying to explain, but it didn't help, partly because I wasn't sure of the time myself, and I thought such a well-known agency wouldn't do such a thing, because it's got to be bad for business. The girl seemed to be sorry, but she left anyway. Then I checked my phone display—she was buzzing me at 2:16 a.m. and they called at 2:58 a.m. Now I'm calling them and they are not answering. What should I do, besides telling my friends this miserable story? Stop smoking pot? Stop using escort services? Stop using this escort service? Call the service tomorrow and ask them to make it up to me? Next time disconnect my phone for an hour and make sure her cell is turned off? Go jerk off? —UNHAPPY IN TORONTO

your dope dealer refuses to bring out the scale or some pimp wrecks your night?

People are incredibly vulnerable when it comes to sex and paying for it and it makes me fume that you got gyped. Sadly, however, few recourses are open to you. You can't ask a girl to turn off her cell phone, because, despite the fact that you sound like a great guy and an ideal client, it's her one connection to the outside world. If she hadn't answered the call you would have had a driver pounding on the door anyway. I guess the best you can do is lodge a complaint, hope it gets acknowledged and if it doesn't, there's always sandwich boards and flyers. As for your drug of choice, my friends who work in the industry just rave on and on about how sophisticated and easygoing their crackhead clients are. Have you considered taking up the pipe?

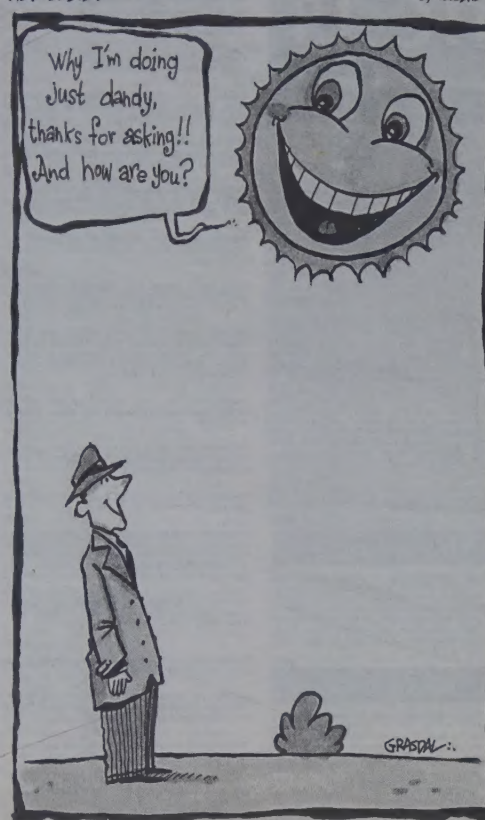
...But what I really want to do is erect

Dear Sasha: I just started working in live adult Internet shows and I'm having problems performing. I've been in front of strangers before, but for some reason I could not get it up. I like it and still want to do it and they asked my friend and me to return. Do you have any advice? —LIMP DICK CAMERA SHY GUY

Dear Limp: This is an obvious answer, but I confirmed it with adult film director Bruce LaBruce: Viagra. It's a little difficult to obtain it legally unless you absolutely need it, but you could try asking the people who run the site if they have any connections. (Speaking of which, it doesn't seem fair that you have to rely solely on gaining an erection to provide entertainment. I don't know if you're doing live sex, but if you are, there is a world of items you can put into a person's vagina, mouth or ass which are just as sexy as your own johnson.) I should add that you can also maintain an erection with a cock ring, but leaving it on for more than half an hour is considered dangerous.

If you do manage to get your hands on some Viagra, don't take more than one for every session. An actor on the set of LaBruce's last film overdid it, became dizzy and "lost his focus." ☺

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